VOGUE

INCORPORATING VANITY FAIR

25 DRESSES–
NEW UNDERCOAT STARS

50 MENUS FROM
FAMOUS HOSTESSES

NEW YORK TIP SHEET ON
NEW PLAYS–MUSIC–
EXHIBITIONS

ADVANCE
RETAIL
TRADE
EDITION



NOVEMBER 1, 1951

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tinsels by DEB

Rush of luxury to the foot! Bewitching Deb sandals, all gleam and glitter in gold and silver kid and precious metal-thread brocades.

$7.95 to $10.95.



Double Knot



Key West



DEB SHOES



On Stage

Write Deb Shoe Company, Inc. St. Louis, Missouri for store nearest you. Deb Shoes are made in Canada by the Savage Shoe Company, Ltd.

VOGUE

NOVEMBER 1 TRADE EDITION

HOW TO USE THIS ISSUE:

Promote dresses for all-day and late-day and in all size ranges as "undercoat stars" in this season of the fitted coat.

IMPORTANT POINTS OF THE DRESS STORY

"What to Wear to What" (*pages 85-89*)
—Vogue shows dresses for big and little evenings to wear through the holiday season

"Dubonnet Blonde—Dresses" (*pages 102-103*)

"More Winter Blondes" (*pages 104-105*)

"25 Undercoat Dresses—New Stars" (*pages 118-126*)

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

NOVEMBER 1 VOGUE

fashion points

IMPORTANT DESIGNER FASHIONS

"Balmain Ball Dress" (*page 83*)
"Lanvin-Castillo Ball Dress" (*page 84*)
"Report from Adrian" (*pages 106-107*)

MORE FASHION NEWS

"From the Paris Boutiques: Belts, Bags, Jewels, Clothes" (*pages 100-101*)
"Clothes for the Caribbean" (*page 117*)
"The Overcoat, Fitted, in Mink" (*page 127*)
"Evening Windings—Evening Shoes" (*pages 128-129*)
"Light Fare, and Delicious—Lingerie" (*pages 130-135*)
"Deep-Country Fashions" (*pages 136-137*)
"Mrs. Exeter's Ideas—in Vogue Patterns" (*pages 138-139*)
"French to the Bone—News in Corsets and Brassières" (*page 140*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, NOVEMBER 1, 1951, VOL. 118, NO. 8

POINTS OF INTEREST...

about fabrics

Texture and surface interest important, with many fabrics borrowing weaves from one another:

lacy, summer-weight poodle cloths now in cotton, silk, rayon blends, and a new group of airy woollens;

Shantung weaves extending to cottons and woollens, and continuing in their original silk or rayon versions;

corded, ribbed, looped or nubbed surfaces adding interest to silks, rayons or cottons;

tweed weaves in cotton, linen, rayon;

thickly-embroidered cottons and linens showing the Paris influence; also imported printed cottons;

For late-day dresses, many crisp yet soft pure silk taffeta Shantungs, organzines, or antiqued silk or rayon taffetas, often iridescent, many sheer in appearance.

For evening dresses and evening separates, frequently short and full-skirted, a notable group of domestic and imported laces (from Chantilly types to cotton) and chiffons.

about colours

Many blues in all fabrics (from pale sky blue to Italian blue, and into the turquoise family).

Blond to amber tones everywhere, often combined with white.

The all-white dress in linen, piqué or other cottons (often tucked or embroidered with a made-to-order look).

White with black touches also important (black buttons, black scarfs, or black-and-white prints).

Greens two ways: with a blue cast or with a yellow cast.

Pink and its variations very important, with blue-cast pinks looking most fresh (from pale to shocking tones).

Rust and clay colours showing up in play clothes, bathing suits.

Mauves and silvery violets part of the picture.

about patterns

Design keynote: clarity. White backgrounds, airy spaced prints, clean graph lines, tiny print motifs. Stripes of first importance. Watch tone-on-tone prints, plaids, checks. Foulard prints and tie silk prints a strong trend.

SEE VOGUE'S NOVEMBER 15TH, DECEMBER AND JANUARY ISSUES for further editorial reports of resort fashions.

about bathing suits

Prime news: bathing suits sold as separates, to buy in two or three sets and switch about.

Important: cover-up beach chemises or blotter-type jackets that remove for swimming, revealing one-piece suits.

Pretty dressmaker bathing suits in cotton, linen, or piqué, with flared skirts (sometimes detachable) and draped necklines.

The shoulder-wide boat neck, new in bathing suits (and in dresses).

Many bathing suits are one-piece, rather than two-piece, often with bloomer legs.

A feeling of softness in the way bathing suits are cut, with the body shape evident yet covered (a turn away from the "corset" shapes of last season).

Colours: pale and soft . . . pink, light blue, turquoise. White frequent. Few bright reds or greens. Some royal blue. Combinations of polka dots and stripes or prints and stripes with a Regency look. Coloured denims in classic one- or two-piece shapes. Grey flannel, beach newcomer. Shimmering evening fabrics: gold metallics, silver lamés, satins and failles.

about play clothes

The Italian influence very strong throughout the market.

Pirate pants, tight and tapered, most often stopped short of the ankle, or buttoned just below the knee. With them, tops that stem from the smock or middy look, worn unbelted.

Empire-line slacks that start just below the bustline, worn with twisted scarf bolero effects.

Slacks of striped ticking, shown with tiny black and white cotton print shirts.

New necklines on separates tops: the wider turtle neckline to wear bare or filled in with a scarf; boat necklines; a cowl neckline combined with a middy collar.

Neat, straight-cut shorts continue, either knee-length or very short, in flannel, linen, seersucker, denim.

Tailored jersey shirts shown with pastel piqué skirts with huge pockets.

The Gibson Girl look seen in separates and dresses. (Part of its feeling: leg-of-mutton sleeves, bustle-back skirts, high collars, stocks.)

Concentration on a planned, put-together look in separates, with no interest in "bits and pieces".

RESORT SELLING, 1951-1952

about day dresses

Here, the Big Story. Never have resort dresses looked more expensive or beautiful, as made-to-order at ready-to-wear prices. This look of quality and good taste comes from:

clear, fresh colours: the blonds, the fragile pastels, the clean whites, or the interesting deeper shades of Italian blue, lime yellow, greens.

careful detailing: tucking, pleating, or embroidery kept under control so that the total effect is one of simplicity with elegant touches.

handsome fabrics: ranging from the new-textured dress cottons, silks and rayons to the breath-weight woollens and fleeces used in coats and shawls.

Many dresses come with their own jackets, sometimes in self material, sometimes in coating weights.

Silhouettes growing in importance: the high-waisted, Empire line and the long-waisted, basque line with fullness below the hips. Full skirts important.

about late-day dresses

The deep-cut neckline, tiny waist, full-skirted dress silhouette is seen everywhere. Its fabric is shimmering and rustly (silk taffeta Shantung, organzine, or antiqued taffeta most prevalent). Colour range: the blonds, the silvers, the pale pinks, blues, turquoises, mauves. Alternate late-day, evening idea: the lace blouse combined with a crisp skirt, fan-pleated or gathered and worn over a stiffened petticoat.

about coats

The resort coat is best in one of the new lacy, summer "poodle" fabrics, or in feather-light fleece. It is most often short, from bolero to three-quarter lengths. Continuing: the full-length coat. For five o'clock into evening, shawls prominent.

about jewellery

Newest: black or natural-colour bamboo, sometimes combined with tiny golden circlets, or with the black, rhinestones. Other jet effects in black catalin or faceted black stones.

Slim bangle bracelets returning, often in black or in gold, to wear in quantity.

Cuff-wide bracelets in gold plastic, in black, white or coloured catalin studded with brilliants, or in golden metal with a Chinese influence.

Some interest in straw jewellery, reflecting the recent Italian collections.

Other ideas: coral, necklaces of metal leaves, big button earring shapes.

about gloves

Requisite for warm-weather holidays: white or pastel cotton shortie gloves. New ideas to watch for: flowered, striped or lace-printed short cotton gloves; new crocheted treatments on fabric gloves. Alternate day-gloves: crocheted or knitted string shorties in white, blond or black.

about belts, scarfs

News: large sashes that wrap or fold over once, or pleated cummerbunds, either idea seen in brightly coloured Siamese silks or, for evening, gold or silver lamé. Casual belts in webbing or felt. Slender, brightly-coloured calf belts. Some interest in Shantung or patent leather belts.

Vogue likes the look of crisp cotton squares, folded into triangles and worn knotted high under the chin. These are smartest in bright colours. Other resort ideas to promote in your scarf department: shawls, stoles, fichus, with black-and-white a strong fashion trend. To watch for: straw fabric.

about shoes

Straw in the wind: the bare look shoe on all heel heights, from flat, Bernardo-type stripling sandals through low-heeled (½" to 14/8) kidskin sandals to an endless variety of wrapped, broader-band kidskin shoes in clear, bright colours.

The classic spectator shoe has given way to softer, sometimes unlined shoes, lighter in weight and appearance.

For day: either medium-heeled linen opera pumps (and variations) dyed to dress colours, or medium-heeled, tapered-toe kidskin or Shantung opera pumps in colour.

For late-day and evening: paisley prints, or jewelled cottons or Shantungs. Again, kidskin and some crêpes.

Colour trend: more blues than ever, from pale to bright sapphire. More white shoes, most often combined with coloured reptile. Growing interest in Vogue's wear-with everything "Year 'Round Red".

about handbags

Fabrics: gingham, challis, Shantung, felt, silk (particularly in small envelopes). Coloured kidskin in small box shapes.

Italian influence: bucket shapes in leather; and big, imported straw handbags in Milan or basket weaves.

Additional copies of these pages for sales training use may be ordered at $2.00 per 100 copies.
Please write: Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: OCTOBER 30TH

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Check the number and type of each card wanted and return this coupon to us please (11/1)

VOGUE SAYS: *"Dresses—new undercoat stars"*
a ☐ b ☐

VOGUE SAYS: *"Black dress—this year's strong fashion"*
a ☐ b ☐

VOGUE SAYS: *"New dress colours—on the light side"*
a ☐ b ☐

VOGUE SAYS: *"Dubonnet Blonde—one of the prettiest new winter blonds"*
a ☐ b ☐ c ☐

VOGUE SAYS: *"Short, bouffant dinner dress—night after night answer"*
a ☐ b ☐

VOGUE SAYS: *"Cruise formula—small summer's worth of clothes"*
a ☐ b ☐

VOGUE SAYS: *"Sturdy separates for deep-country life"*
a ☐ b ☐

VOGUE SAYS: *"Stripling sandals—with long and short evening dresses"*
a ☐ b ☐ c ☐

VOGUE SAYS: *"Nylon, lace, and net—delicious lingerie"*
a ☐ b ☐ c ☐

VOGUE SAYS: *"Lingerie delicacies—so weightless they are mostly a feeling"*
a ☐ b ☐ c ☐

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Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell the fashion of undercoat dresses:

VOGUE SAYS: "It's time for dresses—to buy them, to have them"
VOGUE SAYS: "Fitted coats fit better for the *dress* beneath"
VOGUE SAYS: "Dresses—freshly designed since the Paris collections"
VOGUE SAYS: "The long-basque dress—new career for your waistline"
VOGUE SAYS: "The princesse line—small waist *and* no belt"
VOGUE SAYS: "Sitting pretty, dancing pretty—the full-skirted dress"
VOGUE SAYS: "Softened skirt—good for the larger figure"
VOGUE SAYS: "Narrow shadow of jersey—good undercoat dress"
VOGUE SAYS: "The wool dress with a crisp taffeta lining"
VOGUE SAYS: "The coat-dress—born to be worn under a coat"
VOGUE SAYS: "Black velvet—complexion aid on the crêpe dress"
VOGUE SAYS: "Dress of parts—with its own bolero"
VOGUE SAYS: "Black crêpe dress—so right so often"
VOGUE SAYS: "Young belled skirt—swinging from a tight basque"
VOGUE SAYS: "The jersey dress—touched with satin"
VOGUE SAYS: "Heavy, crackling silk in a late-day dress"
VOGUE SAYS: "The dress with slender lines, softly drawn"
VOGUE SAYS: "Taffeta Shantung dress—late-day star"
VOGUE SAYS: "Pale dress with an air of excitement—champagne taffeta"
VOGUE SAYS: "The fitted coat in mink"

To sell evening fashions:

VOGUE SAYS: "Short taffeta dinner dress—night after night"
VOGUE SAYS: "Red taffeta dress—for dinner, theatre, dancing"
VOGUE SAYS: "Little dress with a big skirt—holiday answer"
VOGUE SAYS: "Two-piece evening dress—to take South later"
VOGUE SAYS: "Yards and yards of shirred tulle—for the Big Ball"
VOGUE SAYS: "Night blooming rose—black and white ball dress"
VOGUE SAYS: "Dress with a jacket—starts the day early"
VOGUE SAYS: "Little dresses with ball-dress prettiness"

To sell the fashion of winter blonds:

VOGUE SAYS: "The fabric of fashion—shot through with blond tones"
VOGUE SAYS: "The blond range—silvery to golden"
VOGUE SAYS: "Silk evening dress—ravishing blonde"
VOGUE SAYS: "Blond dress, blond fur—new way to look beautiful"
VOGUE SAYS: "Red hat—accent for blond fashions"
VOGUE SAYS: "Dubonnet Blonde—apéritif to winter's fashion fare"

To sell cruise fashions:

VOGUE SAYS: "Long-sleeved cotton shirts—to wear in port"
VOGUE SAYS: "Thin cottons, silks—needed on shipboard"
VOGUE SAYS: "Sleeveless dresses, cardigan added—cruise formula"
VOGUE SAYS: "Warm clothes—for the first and last days of a cruise"
VOGUE SAYS: "Short evening dresses—to take on a cruise"

To sell new lingerie; foundations:

VOGUE SAYS: "Nylon nightdress—light fare, and delicious"
VOGUE SAYS: "Nylon peignoir—like an aura of light"
VOGUE SAYS: "Slightly stiffened slip—to crisp a full skirt"
VOGUE SAYS: "French to the bone—new foundation garments"
VOGUE SAYS: "French foundations—*dress forms* for Paris fashions"

To sell evening shoes; Paris accessory ideas:

VOGUE SAYS: "Stripling sandals make a pretty foot prettier"
VOGUE SAYS: "Silvered kidskin sandals—swirled and knotted"
VOGUE SAYS: "Deep, shadowed colours for jewels—Paris point"
VOGUE SAYS: "Dim rhinestones set in smoky metal—Paris idea"
VOGUE SAYS: "Paris accordion-bag—expands with what's inside"
VOGUE SAYS: "Leopard satchel-bag—Paris eye-stopper"



RICHARD AVEDON

Ballgown for a Great Beauty

Drifts of gossamer white French lace
traced with fabulous beading
over clouds of net-veiled taffeta
destined for parties in the grand manner.

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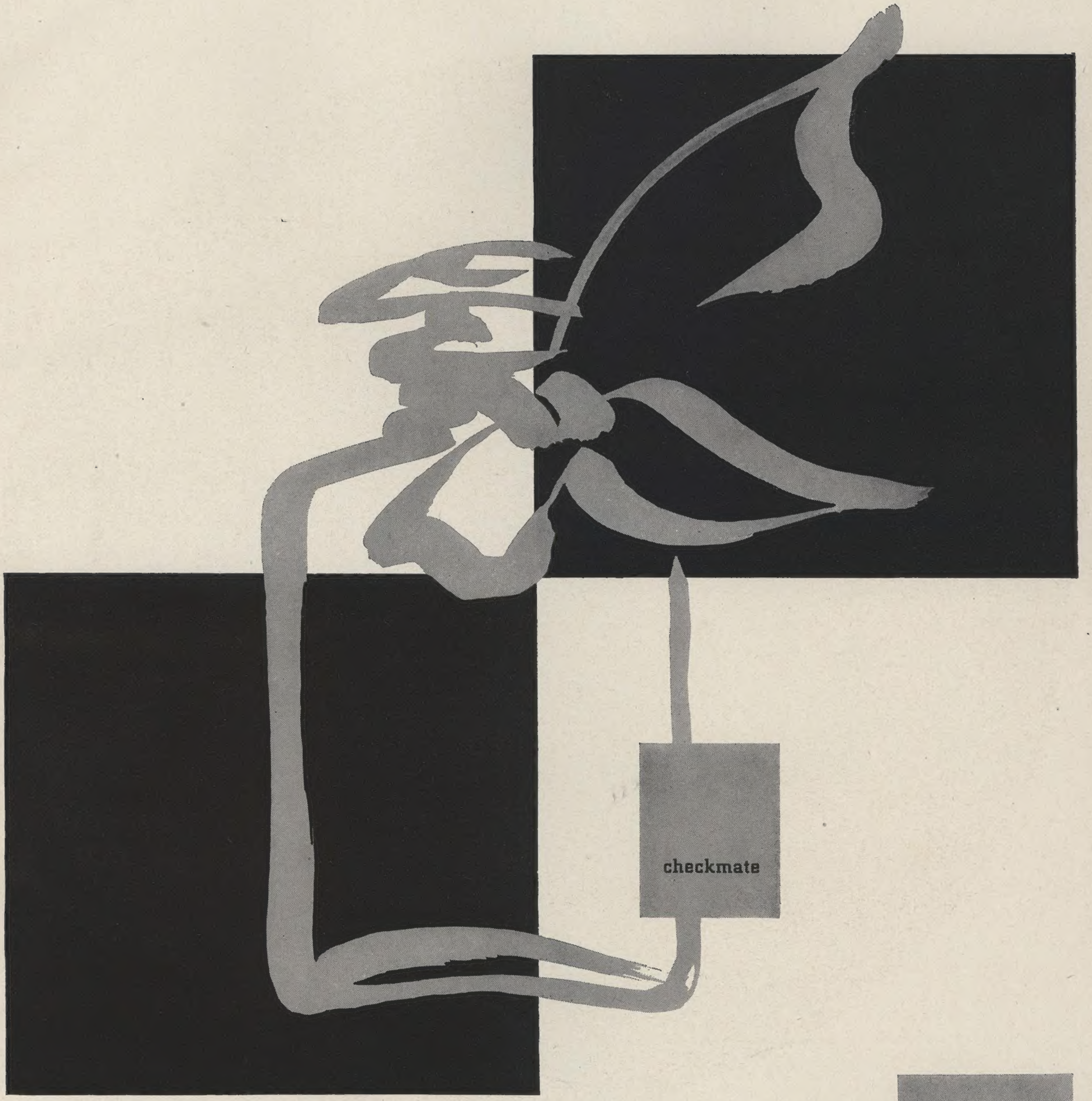


petticoat suit . . . from an exciting new Lilli Ann collection . . . all with wonderful little fitted jackets and extravagant one-hundred-and-twenty-inch circular skirts over full taffeta petticoats . . . all superbly tailored with characteristic Lilli Ann custom innerbody and couturier details. Stunning grey flannel with grey taffeta collar tabs and petticoat about one hundred dollars . . . finest sheen gabardine, wonderful colors, about ninety dollars . . . sizes ten through eighteen . . . at fine stores . . . or write Lilli Ann, 973 Market Street, San Francisco.

Vogue
November 1st, 1951

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Vol. 118, No. 8
Whole No. 1878



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A FITTED SUPPLE BODICE FROM THROAT
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NAVY FEATHERWEIGHT WORSTED
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NEW YORK

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I must have been born

under three lucky stars!"



Subtle, mysterious Sirocco, $6.50 to $35 / Delicate, feminine Indiscret, $6.50 to $35 / Brilliant, worldly Cachet, $6.50 to $40

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perfumes

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TINY-TOPPED CABBAGE ROSE: Sophie's fabulous silk brocade ballgown, its side-pouffed skirt blown full as a cabbage rose, a sequinned flower growing from its tiny bodice. Pink, kelly, American beauty. In sizes 10 to 16, 495.00. Sophie Originals.

Aywon Originals



THE SHAPED WAIST . . . Manipulated neckline in the dress of Allure Bari-Twill rayon. Black and muted colors. $29.95 . . . The impeccable 'little' suit in Cohama's Belconti Dot, a superb rayon. Navy, brown, grey. $39.95. Both in misses sizes . . . At fine stores everywhere . . . Aywon Dress Company, Inc., 525 Seventh Avenue, New York, N. Y.



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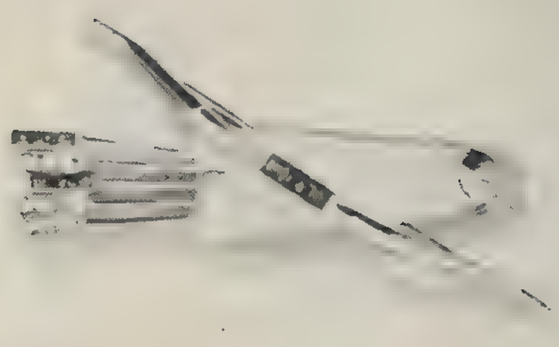
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FROM OUR WORLD FAMOUS

COLLECTIONS

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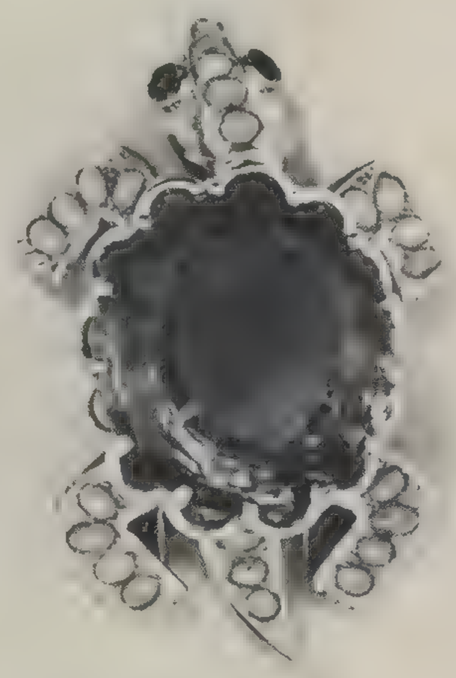




Novel Clips in 18kt gold
Bow and arrows with rubies and
diamonds, chalcedony quiver, $165;
coral duck with emerald
and diamonds, $295;
flower cart with sapphire, emerald,
rubies and diamonds, $700;
turtle clip in amethyst,
turquoise and sapphires, $1250;
horseshoe clip with ruby and
diamond, chalcedony cap, $375;
chalcedony golf bag,
two clubs with diamonds, $165;
park bench with coral and
diamond hearts, $240.



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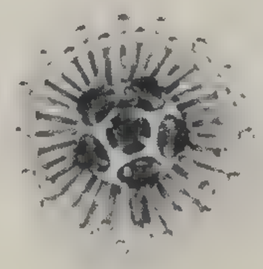








18kt gold wire swirl
earclips fringed with
diamonds, $1750;
link braclet in
14kt gold, $252;
pin cushion earclips with
faceted rubies in 18kt gold, $470;
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*Black Alaska Sealskin**

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CANADA

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slips on like a pump...molds and holds
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new angle in shoe design
on heels high or demi,
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An imperial pour of presents,
eight of them . . . perfume three ways,
cosmetics, cologne, solid and liquid,
all in one famous fragrance
Cachet by

LUCIEN LELONG

The whole precious blend presented in
one of the celebrated Neiman Marcus gift-wraps —
a magnum champagne glass tied with Christmas sparkle.
This, our Cachet cocktail, complete for 125.00 inc. tax

NEIMAN-MARCUS

Dallas

Where quality

is the

first consideration in a fabric

there is

no substitute for

ACETATE *the beauty fiber*

Rich, misty taffeta threaded with silver and jet. A Rémond-Holland fabric that gains much of its luxurious feeling, its lasting buoyancy, gentle feeling from Celanese* acetate. Here, Joseph Whitehead uses it in a dramatic evening dress with a sweeping skirt and contrasting taffeta panels. You'll find acetate in newsworthy fashions everywhere . . . in the most distinguished fabrics of America's leading mills.

Sizes 10 to 16. About $155. In wine, blue, purple and slate gray.
At Lord & Taylor, New York; Blums Vogue, Chicago;
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*Reg. U. S. Pat. Off.

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GOWN BY CEIL CHAPMAN

Design Patent Pending

The Duchess Delicately wrought as a gift planned for royalty. Mock-diamonds in baguette and marquise shapes set in platinum-toned Trifanium with true Trifari artistry.

Necklace $20, Bracelet $20, Earrings $15 (Tax Extra)

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not authentic unless stamped on the back with the name Trifari



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SCAVULLO



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Enka Rayon yarn is the consistent choice of the mills who weave fine fabrics.
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American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

"roulette"...the arched look in a spirited stole of

amber-fired emba* royal pastel mutation mink.

designed by christian dior, new york...

executed by reiss & fabrizio.

at julius garfinckel & co., washington, d. c.

neiman-marcus, dallas • holt, renfrew & co. ltd., canada

emba royal pastel mutation mink...designed by christian dior, new york



dress, accessories—christian dior, new york

*® mutation mink breeders association

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gentle satin lustre . . utterly, fatally
feminine . . and every woman knows
it. Bewitchingly sculptured by Fischer is this
exquisite nightgown . . touched with an
enchanting froth of lace. White,
champagne, dove, pink and blue,
sizes 32 to 42.
At all the nicest stores.

Heavenly with Lingerie by Fischer

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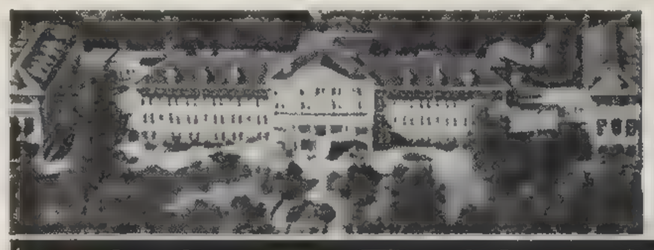
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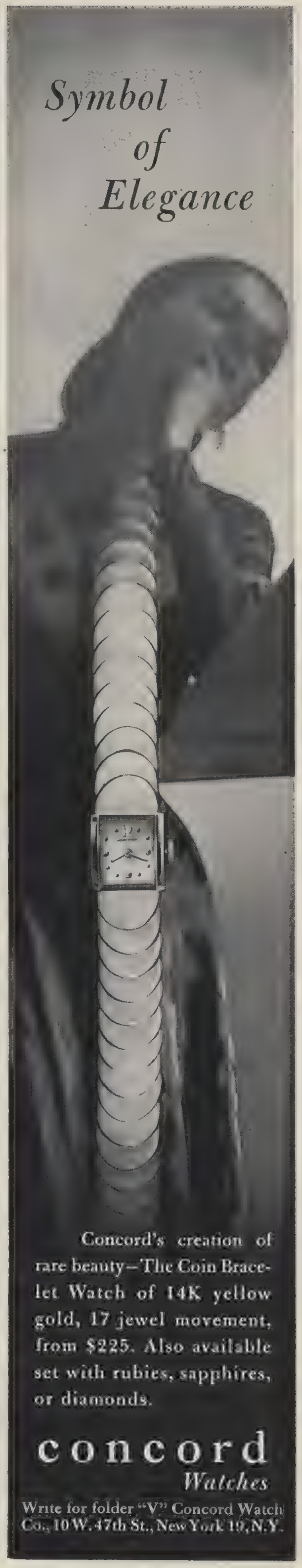
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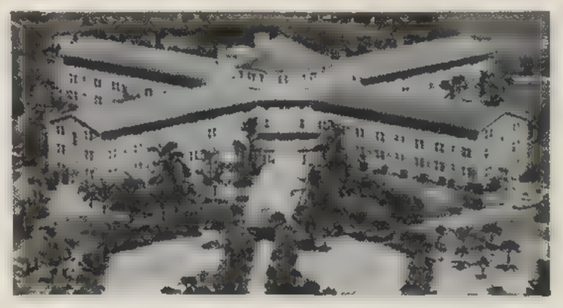
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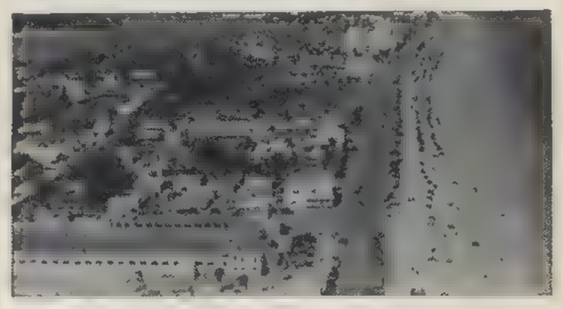


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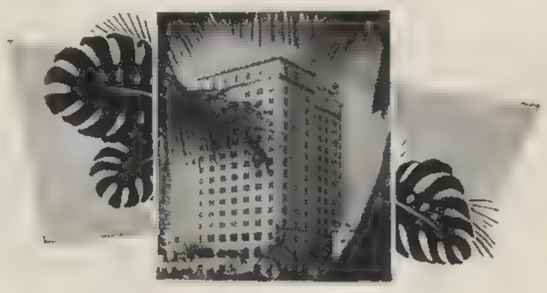
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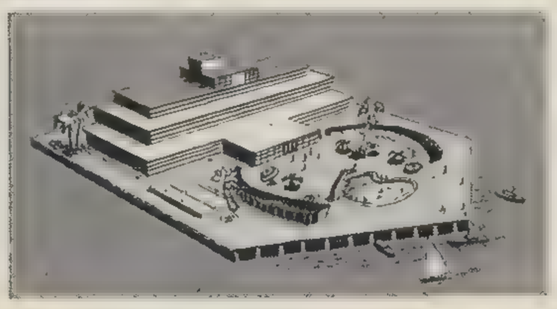
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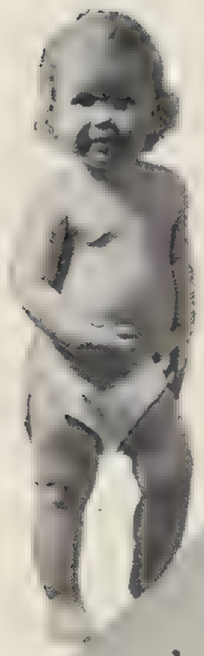
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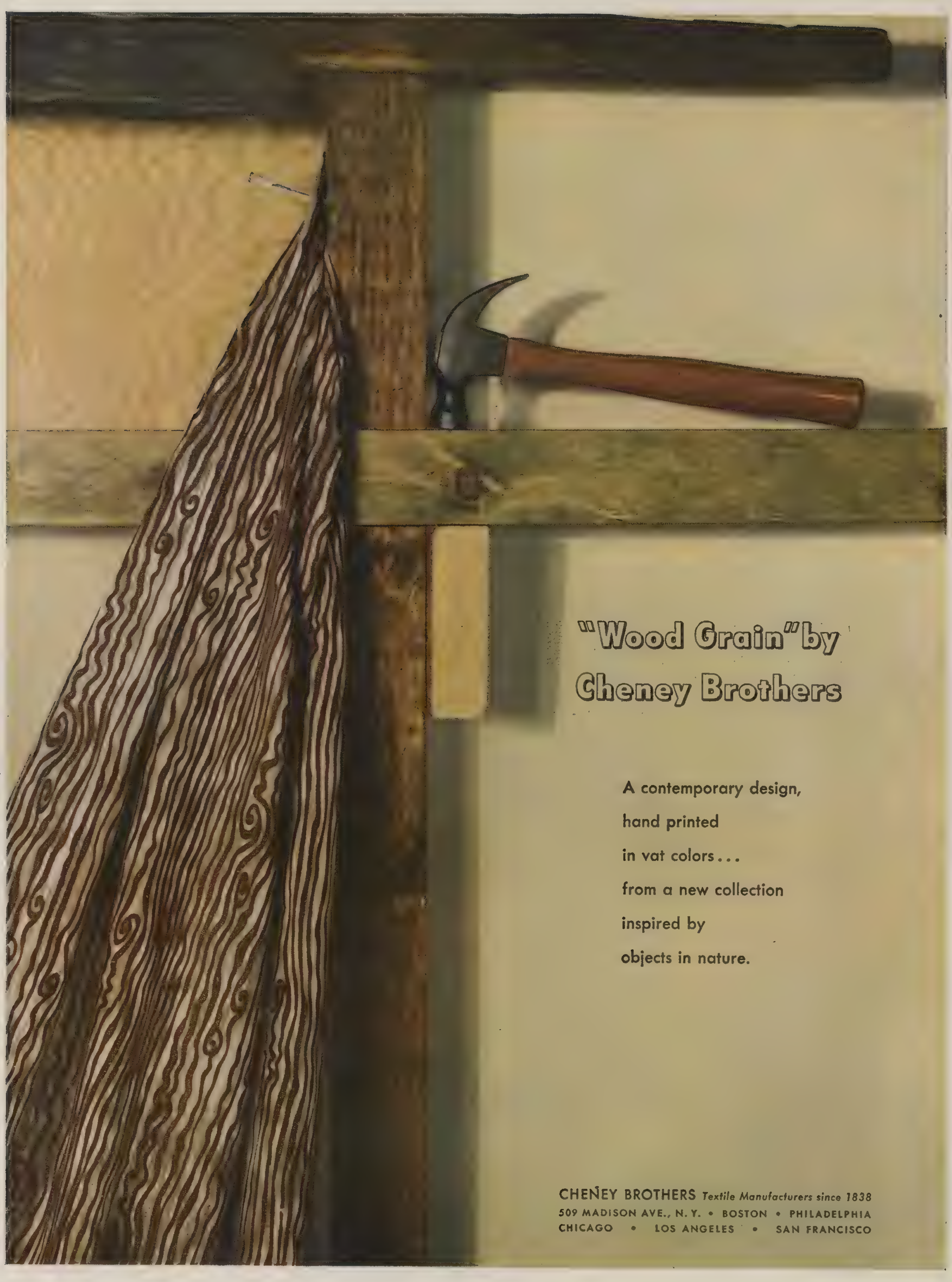
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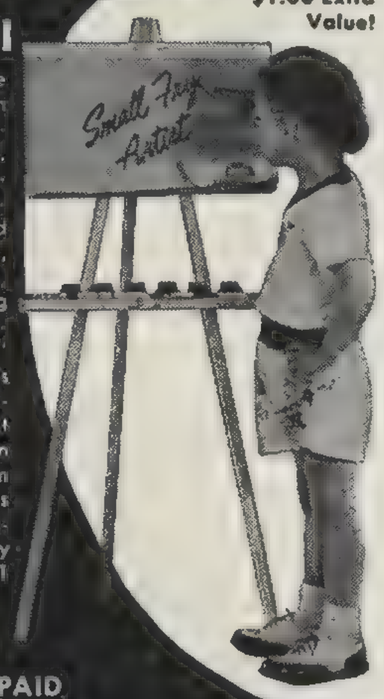
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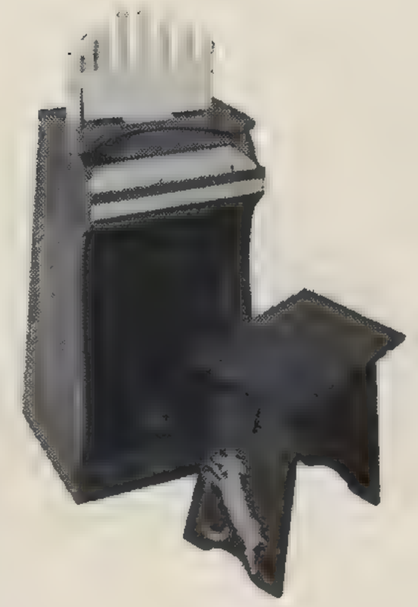
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Right: Real organ—26" high!—has piano-sized keys and heavy plastic pipes. Cabinet of red and yellow lacquered wood—bench to match. $14.95 ppd. Schaffer Gift House, Springfield, New Jersey.



Below: "Junior Zither" plays two full octaves, coached by a note selector under the strings. $5.98 ppd. Humbold Co., Dept. V, 111 E. 23 St.



Above: Pastel Beauvais butterflies flitting over a white French organdie dress—party material for sizes 3 to 6, $59.50. Her escort might wear: bottle-green velveteen pants, lime-coloured poplin top. Sizes 2, 3; $58.50. Both are made to order at Marcelle Julien, 22 East 54 St.



Right: The sort of schoolgirl dresses we like: caramel-coloured Juilliard corduroy skirts, navy-blue wool jersey tops collared and cuffed in the corduroy. Sizes 7 to 14, $13.95; sub-teen sizes 8 to 14, $17.95. Ada, 695 Madison Ave.



Right: Is there a prettier Sunday-best formula than the classic one of velveteen and lace? Shop Hound doesn't think so, likes this version especially: Juilliard velveteen dresses in such wonderful colours as ruby red, dark blue, sapphire blue, green. Collars of lace and Swiss Appenzel embroidery; tiny mother-of-pearl sequins underneath. In sizes 3 to 6x, $14.95 ppd.; in sizes 7 to 12, $16.95 ppd. Denise, 516 Fifth Ave.



Left: Shampoo without tears (from smarting eyes)—Lazaar Creme Shampoo. A 4-ounce jar, $1.25 ppd. Children Utilities, 18018 Griggs Ave., Detroit 21.



MIEHLMANN

HOUND

. . . and the very young



Left: Cuddled close enough, this long-eyelashed grey plush elephant whispers Brahm's Lullaby in your ear (inside, a *quiet* music box). The hat, bright green, $8.95; Bournefield, 660 Fifth Avenue.



Below: Honey-beige plush cocker spaniel flops from one lazy posture to another. $3.25 ppd. The Home Shopper, Box 48V, Berwyn, Ill.



Above: If a child tells you this bright red plush Teddy bear seems to hug back when he's hugged, don't be surprised. It's his stuffing—resilient ground foam rubber, which also makes him washable. $3.95 from Carroll Crafts, 505 Building, St. Joseph, Michigan.



Above: The "Llamita" is made of white or fawn-coloured Peruvian llama fur (non-shedding), wears bits of gay colour. $5.55 ppd. Good Neighbor Imports, 16 E. 50 St.



Above: For a child at the pull-toy age, two new versions: the Loco Train, with 24 detachable pieces, $5.50 ppd.; the Stage Coach, $3.50 ppd. Randel, 1123 Broadway. *Left:* This lucky doll wears a costume designed by Schiaparelli; she's one of a series of fourteen dolls Schiaparelli has dressed for sale in this country. The fashion story here, a wide-skirted dress of checked feather-wale corduroy with velvet touches. The little hat to match just bares a fluffy blond bang. An Effanbee doll, she stands 18" tall. $22.50 at Marshall Field.





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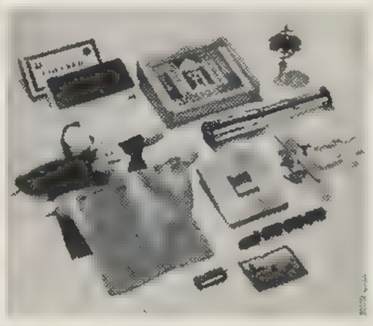
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Christmas Suggestion



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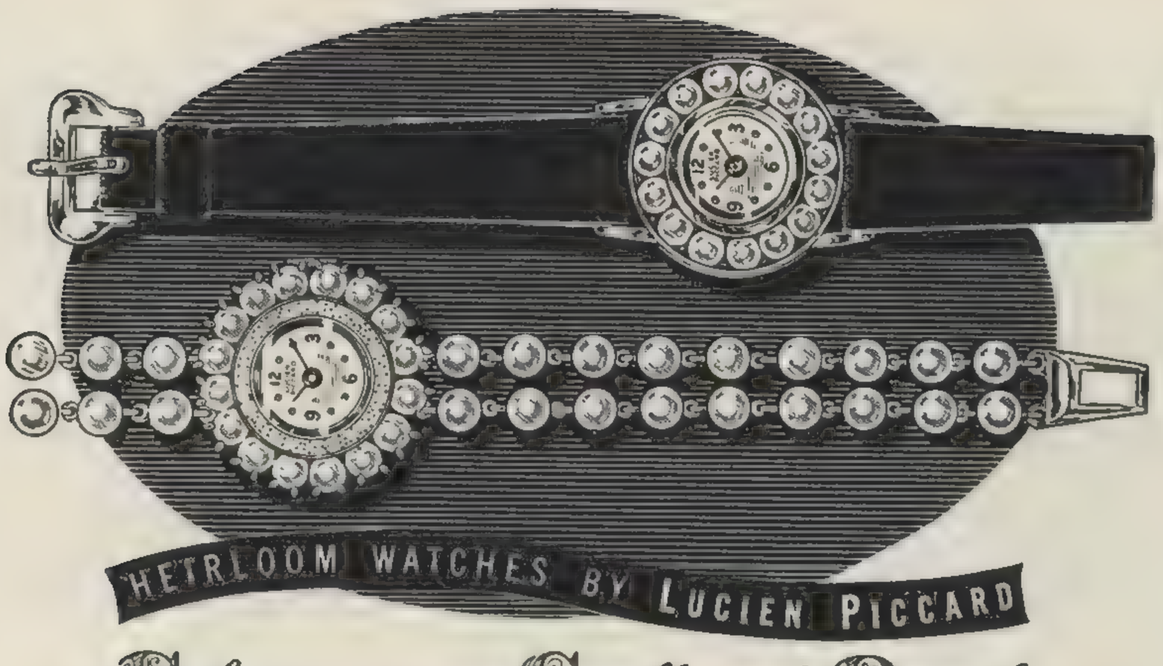
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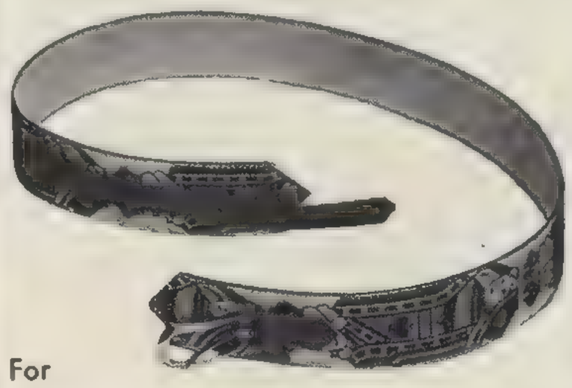


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HOUND



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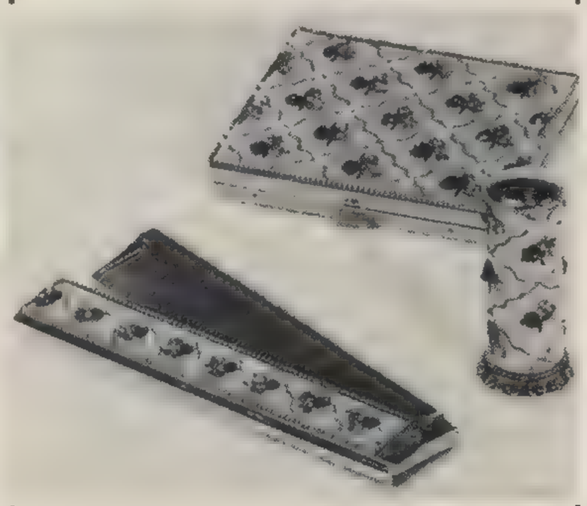
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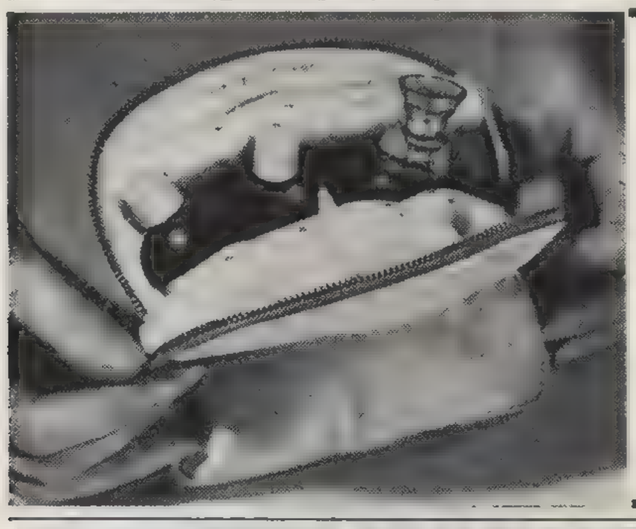
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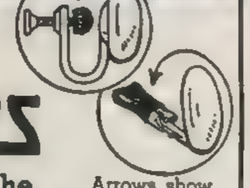
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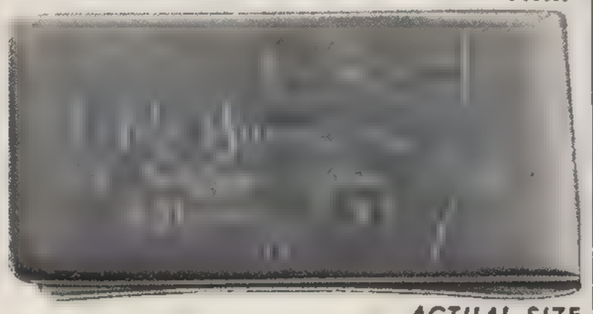
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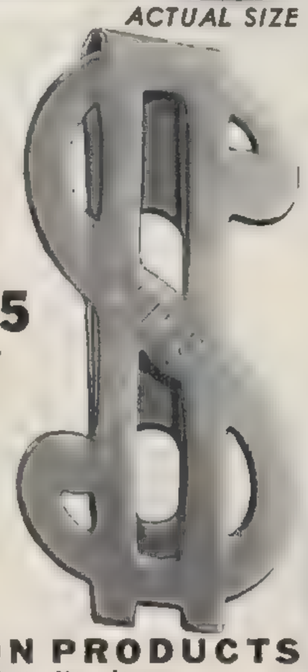
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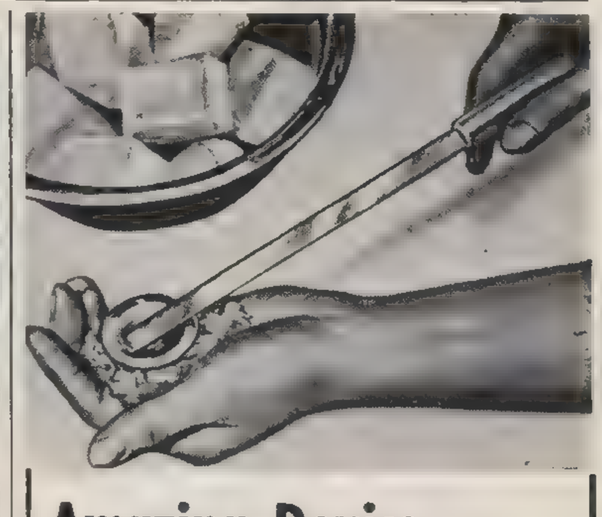
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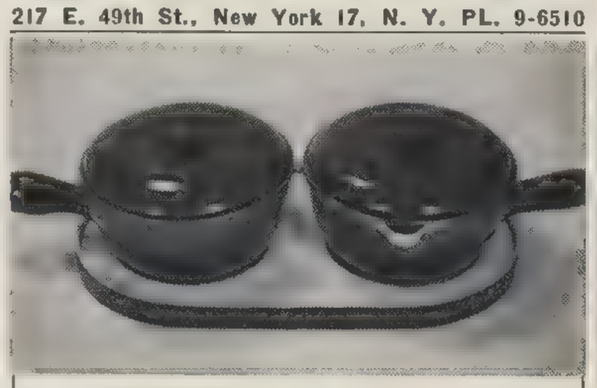
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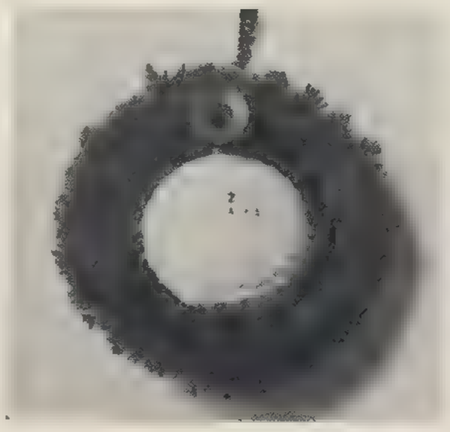
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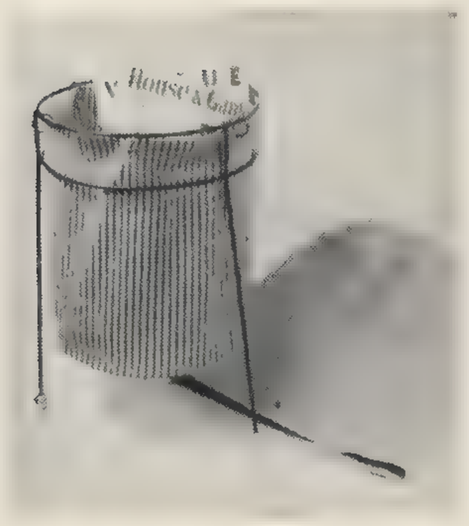
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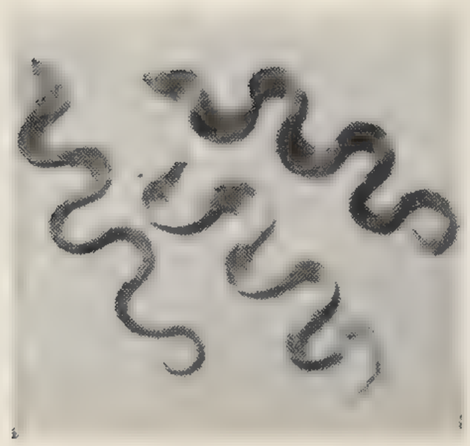
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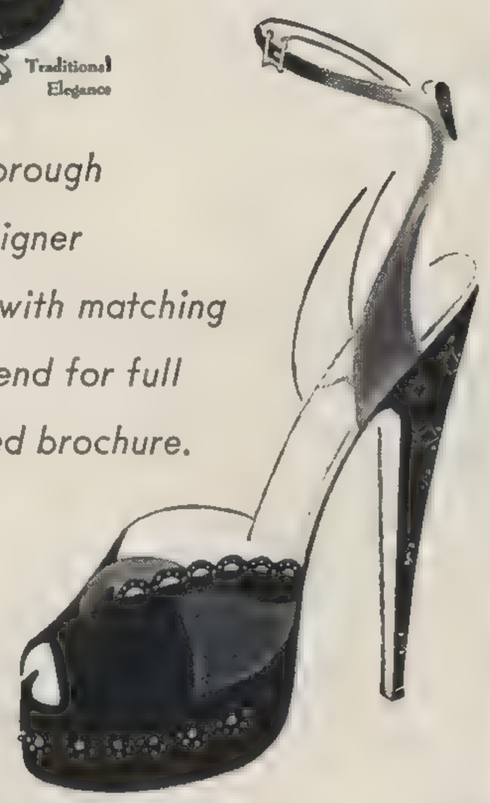
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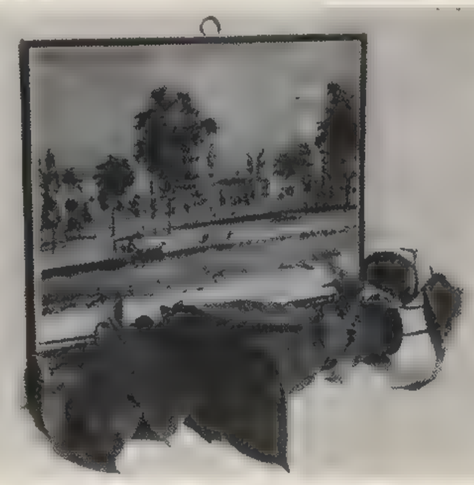
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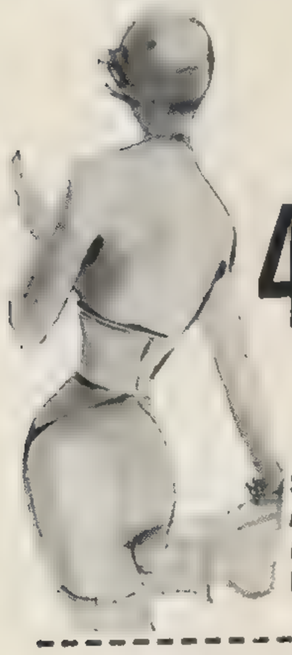
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Panty girdle with removable snap-button crotch and garters.

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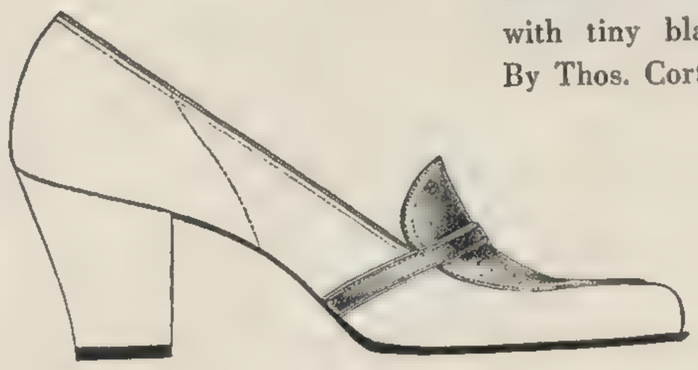
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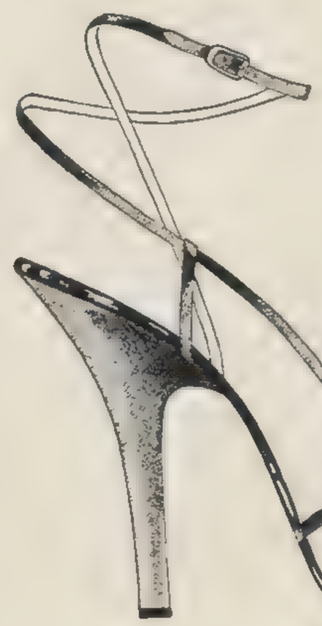


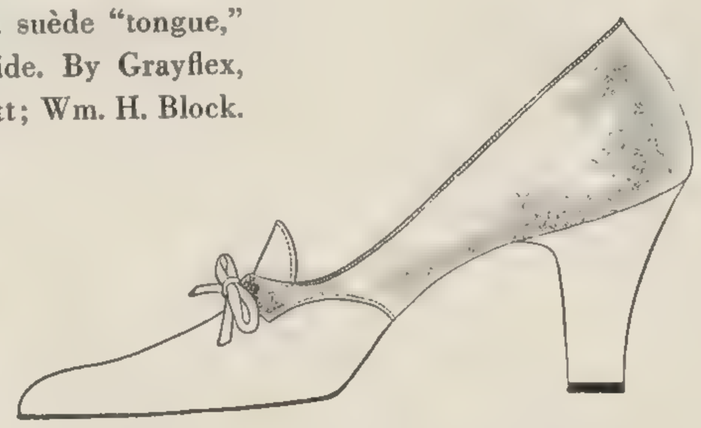
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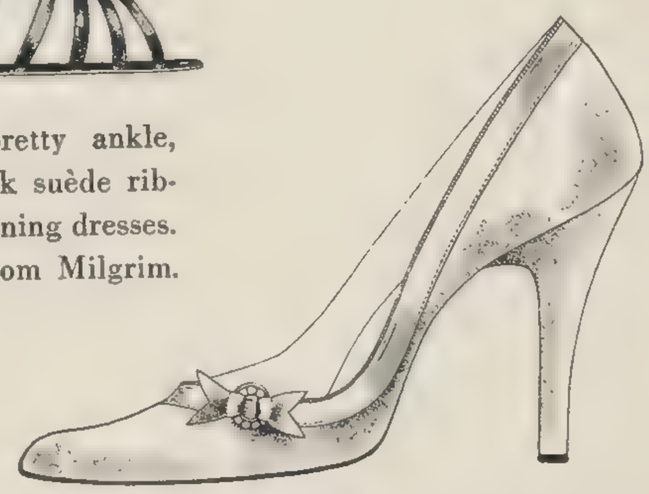
A good pedestrian for town or country. In brown calf with a suède "tongue," suède strip at the side. By Grayflex, $15. Carson Pirie Scott; Wm. H. Block.





Tapered and handsome, the tie shoe—news again. Pointed out for suitlife, a brown suède and calf shoe with leather tie. By Matrix, $21. Bloomingdale's.

For a pretty foot, a pretty ankle, delicate windings of black suède ribbons. For long or short evening dresses. By John Marino, $25. From Milgrim.



Afternoon shoe, dinner shoe. Of black suède with a black satin collar and a bow ringed with a rhinestone circle. By Thos. Cort, $25. Bonwit Teller.

SKETCHES BY VICTORIA PARKER

VOGUE—NOVEMBER 15

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parfum "la fête des roses" de Caron

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VOGUE

NOVEMBER 1, 1951

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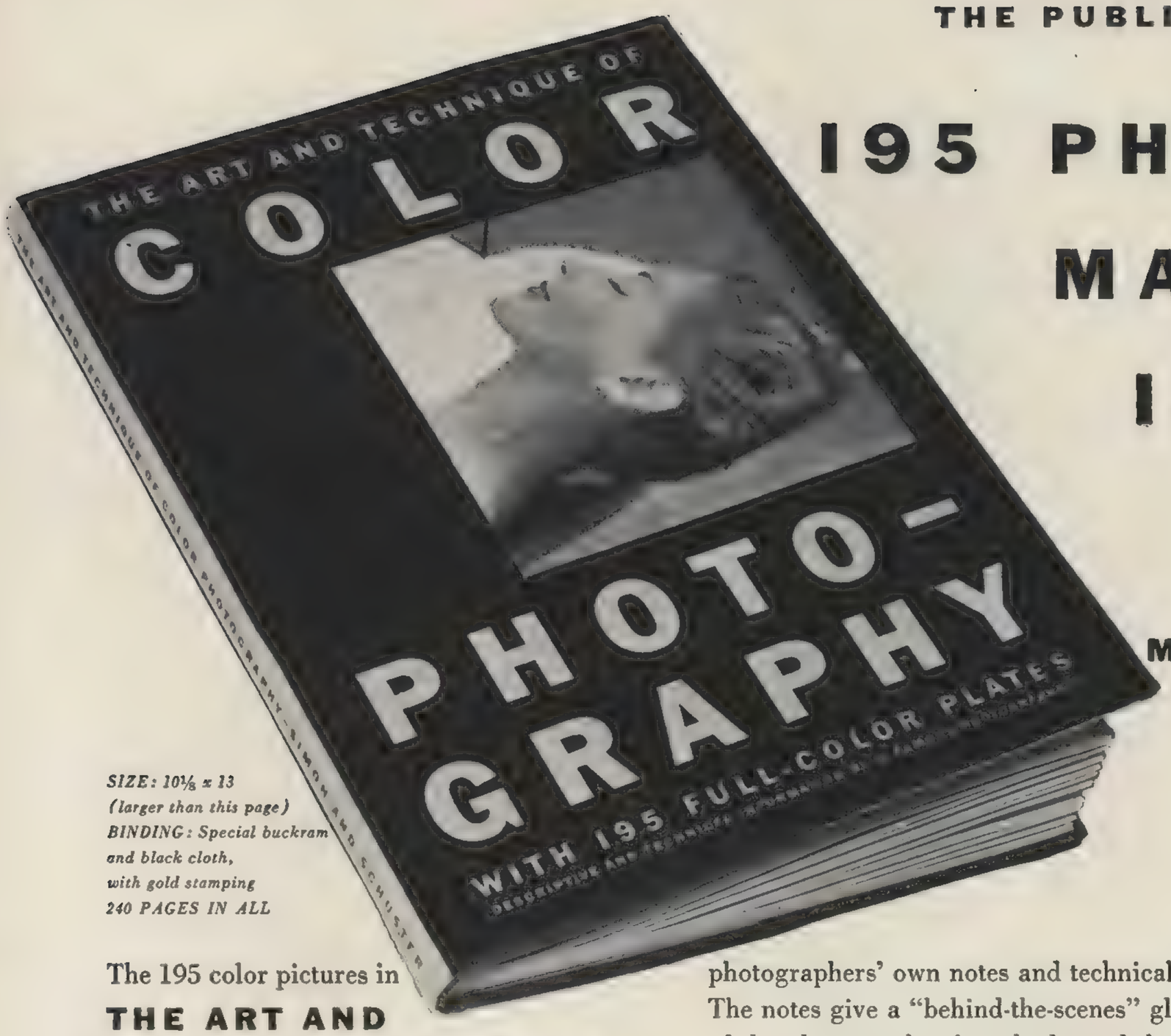


COVER: The début of a new blonde, a winter blonde. Wearing a blond dress, blond fur; launching a new way to look, to look beautiful. The dress, one of the notable new dresses designed since the Paris collections; Juilliard wool-and-rabbit's-hair with a waistline story that goes like this: the true waist belted, the illusion of a higher one yoked in above. By Larry Aldrich, $80 at Bergdorf Goodman; Jordan Marsh; Himelhoch's. With this new winter blonde, a blond Hollander-dyed nutria coat, collarless and deeply cuffed. Scrolled red hat by Balenciaga, to order. Big *amber* coloured earrings, $5 plus tax; by Steiner. All at Bergdorf Goodman. "Claret" lipstick; "Dresden" Liquid Veil over Cream Revenescence by Charles of the Ritz.

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FROM PARIS



Germaine Monteil

VOGUE'S EYE VIEW: ABOUT THIS ISSUE

ABOUT DRESSES. It's about time. For dresses, that is.
It's a good time to find them in the shops. (A whole new group of dresses has been assembled since the Paris collections.) It's a wonderful time to have them in your wardrobe. (One of the most important fashions to come out of anywhere this year is the fitted coat—and the rest of that sentence is, the fitted coat usually fitting the better for the *dress* beneath.)
In this issue, we take you on a tour of 25 dresses (and more) in which we cover, and from which you can choose, every important fashion point in the dress world. And in every size and price-variation we think you might hope for.

ABOUT MENUS. It's about time for those, too.
Now that the indoors life is on again, we have asked famous hosts and hostesses for menu-ideas for luncheons, dinners, suppers. . . and have footnoted the menus with recipes. Some of these are for cook-hostesses; some require help; some might make the absence of a cook a positive pleasure, if a cook happens to be a missing ingredient in your kitchen.

ABOUT ABOUT. It's about time for going-about again, it seems—there's a calendarful of things to see and hear.
So we have run up a tip sheet on the season's entertainment—theatre, movies, television, art, ballet, radio.
(We have also dressed the audience, on many pages of this issue.)



LIQUEUR GLASSES: STUDY BY VOGUE'S PHOTOGRAPHER, IRVING PENN

From hostesses famous for memorable food:

70 MENUS

If you are a hostess with a thousand
successful dinners behind you, you may still
be glad to have 70 menus spread before you,
for the taking; to know that they have been tried,
and found good, by other hostesses
who know how to flatter their guests
by the food they serve. If, on the other hand,
you are a new-and-trembling dinner-giver,
here are 70 plans for success.
(We asked for 50, but good hostesses get carried away.)
Because no one can have too many tried-and-eaten
menus at her command, Vogue asked
some forty famous hostesses (some hosts, too)
to give us the menus they like best.
Here they are, from France, England,
Italy, Hawaii, and all over the U.S.A.
They range from a corned-beef-and-cabbage
luncheon, to dinner with a caviar tart.
They are menus worth keeping—*and* eating.

Open here for Vogue's collection of menus and recipes.

MRS. DAVID BRUCE

Paris

Lunch

OMELETTE TIPPERARY
KIDNEYS IN WHITE WINE
RICE CREOLE
PEAS
CHEESE
MERINGUES DUCHESSE

Kidneys Sautéed in White Wine

Skin your kidneys and cut them into very thin slices. Sauté them over a hot fire in very hot melted butter. As soon as they are cooked, put them in individual dishes. Cool the frying pan with some white wine and a shallot chopped very fine. Reduce the wine by half and add several spoonfuls of brown sauce, a generous piece of butter, and several chopped cooked mushrooms. Let it start boiling and then pour over the kidneys, which should not under any circumstance boil. Sprinkle with parsley and fried croutons.

JOSEPH VERNER REED

Greenwich, Connecticut

Dinner

CRAB MEAT IN RAMEKINS
with bitter tartare sauce
served with
TOMATOES AND CUCUMBERS
with tart chives sauce or dressing
GLAZED ROAST VEAL
with browned baby onions and carrots
STRING BEANS
(*lightly sprinkled with white almonds*)
Neufchâtel *or* a White Haut Brion
PINEAPPLE CREAM

Pineapple Cream with Strawberries

2 cans of chopped or shredded pineapple
1 pint heavy cream, whipped stiff
Rum or brandy
Strawberries

Whip cream, flavour generously with rum or brandy, fold into fruit. Pour out into appropriate dish, decorate with fruit and place in refrigerator for five hours.

MME. MICHEL DE BRUNHOFF

Paris

Luncheon in the Country

TOMATES FARCIES AU THON
ROGNONS À LA CRÈME
CŒURS DE CHICORÉE À L'ORANGE
TARTE BOURDALOUE

Cœurs de Chicorée à l'Orange

(Chicory Hearts with Orange)

Put the white hearts of chicory in a salad bowl. Crush two hard-boiled eggs with a fork—white and yolk—and pour on oil generously so that the eggs are saturated and there is still unabsorbed oil. Add lemon juice; season with salt, pepper, mustard. Put finely chopped *fines herbes* over the chicory, and pour this dressing over it.

Decorate the salad with little heaps of celery and small sticks of beets. In the centre of the salad, put orange slices, carefully peeled, and seeded.

Tarte Bourdaloue

This tart is usually filled with pears, but it is also delicious with peaches, apricots, or pineapple. For eight persons, make a pastry shell with ½ pound flour, 4 tablespoonfuls butter, ½ cupful sugar, one whole egg, and a pinch of salt. Put in the middle of the flour the softened butter and the other ingredients; mix quickly adding slowly a small glassful of water. Make a ball with the paste, putting it aside in a cool place (if your paste is a bit like elastic, it will become firmer after two hours). When the pastry shell is in the mould, prick it with a fork, and cook in a medium oven.

Also, get ready a cream made of nearly ½ pound sugar, 5 yolks, ⅛ pound of flour, two cupfuls of warm milk. Beat the yolks and the sugar; incorporate the flour, and smooth with the warm milk. Put on the fire and stir the mixture until it starts boiling. Add a teaspoonful of rum and set aside to cool.

Pour some cream in the shell, arrange on it the fruits cut in slices and pour again a thin layer of the cream remaining. Sprinkle crushed macaroons over the surface, add plenty of sugar, and put in the oven, placing the mould over a pan filled with warm water so that the surface of the tart becomes caramelized and the crust remains soft.

MRS. LOUIS A. BENOIST

San Francisco

Dinner

CONSOMMÉ DOUBLE
CHICKEN RAPHAEL WEIL
POTATOES PARISIENNE
BOUQUET OF BABY STRING BEANS
SALAD
(*lettuce leaves, small tomatoes, chopped parsley, chives, celery*)
CRÊPES AU CITRON

Chicken Raphael Weil

(for 2).

1—2 lb. chicken (½ chicken for each person)
⅛ lb. butter
1 clove of eschalot, salt and pepper to taste
½ wineglassful of Almaden Traminer
½ pint rich cream
2 egg yolks
Fines herbes and 1 pinch of cayenne Pepper

Separate chicken into six parts. Melt butter slowly and *rissolé* chicken gradually until it turns a golden colour. Smother with eschalot chopped fine, add salt and pepper. Add ½ glassful dry white wine. Cover and allow to simmer for ten minutes more. It should simmer very slowly. Pour half the cream over the chicken. Beat egg yolks, add juice of herbs and rest of cream to yolks, then a pinch of cayenne. Add to chicken. Never allow mixture to boil. Cook very slowly or the sauce will curdle. Do not stir it, just shake the pan back and forth and watch it constantly. The process should take 30 minutes in all. Baste before serving. Add small, boiled new potatoes. Place small bunches of baby string beans around the platter.

MRS. C. TOBIN CLARK

San Mateo, California

Dinner

BORTSCH SOUP
OLYMPIA OYSTERS À LA POULETTE
SPRING CHICKEN BELLE MEUNIÈRE
NOISETTE POTATOES
GREEN PEAS À LA FRANÇAISE
PARFAIT OF FOIE GRAS
MIMOSA SALAD
VENUS ICE CREAM
AND CAKE
Traminer 1943

Oyster à la Poulette

300 Olympia oysters (these are very small)
¾ cupful dry white wine
6 shallots finely cut

Cook shallots slowly in wine until ⅓ of the wine is left, then strain.

Melt 4 tablespoonfuls butter, add 5 tablespoonfuls flour, when well mixed add 1¼ cupfuls very good chicken stock and ½ cupful heavy cream. Let this come to a boil. Then add wine and seasoning. When nearly ready to serve, heat cleaned oysters, do not let them boil, strain well and add to sauce and heat. If sauce is too thick, add a little oyster juice. Oysters will thin it some. Serve in *croustades* of bread and sprinkle with chopped parsley.

MRS. GEORGE SCHLEE

New York City

Lunch

LOBSTER VALENTINA
PLUM SOUFFLÉ
DEMITASSE

Lobster Valentina

Make a cucumber boat for each person by carving out the centre so it looks like a gondola. Fill the boat with celery and boiled lobster, cut in small pieces, and mix with Russian dressing. Sprinkle lightly with dill and serve ice cold.

Plum Soufflé

10 egg whites
About a dozen stewed plums
Sugar to taste

Chill the egg whites in the refrigerator, then beat hard. Put the stewed plums through a sieve, add sugar, and mix gently with the egg whites. Pour the mixture into a casserole and bake in the oven until it rises (about 25 minutes). Remove from oven as soon it has risen or it will fall.

MRS. HAROLD W. BROOKS

Newport, Rhode Island

Lunch

HORS D'ŒUVRES
Hot almonds, served in wooden dish; chicken-hash rolls; iced cauliflower and carrots, with mustard sauce
LIGHTLY CURRIED CRAB MEAT
RICE PILAFF SABATINI
CHEESE SOUFFLÉ
ENDIVE OR BEET SALAD
Vin Rosé
FRESH PEACH ICE CREAM
Hot raspberry sauce
LADY FINGERS
COFFEE

Rice Pilaff Sabatini

Use two cupfuls of chicken broth to each cupful of rice. Fry the rice with butter and some chopped onions on a slow fire for about five minutes, add liquid (boiling), salt and pepper, and cook in oven with cover at 375° for twenty minutes. Remove from pan into a bowl and add a little fresh butter mixing gently with a fork. Serve rice before crab.

MRS. FREDERICK T. FRELINGHUYSEN

New York City

Florida or Summer Lunch

LOBSTER IN MELON
Packed in ice
BREAST OF CHICKEN
RASPBERRIES ROMANOFF
Raspberry sauce
CUP CAKES
Rosé Wine, very chilled
CORN MUFFINS
As thin as paper

Lobster in Melon

Very large green melon scooped out, the top cut off carefully to use as cover. Cut fruit and lobster in small pieces. Cold lobster, using only the claws. Mix same with pieces of melon. Place in bowl while sauce is being made as follows: Mayonnaise dressing thinned to the consistency of cream by adding gin and the juice of half a lemon, pinch of salt. Now mix with your lobster and melon, return to the scooped-out melon—place in refrigerator. Serve on a large round platter surrounded with cracked ice. Let stand 15 minutes after being returned to melon. More lobster than melon should be in mixture.

Breast of Chicken

Cook in white wine. Then place in deep dish. Pour cream sauce over chicken and brown in oven. Serve with purée of peas cooked with mint.

MLLE. EDMONDE CHARLES-ROUX

Paris

Lunch or dinner

CONSOMMÉ MADRILÈNE
RICE VICTORIA
FOIE GRAS WITH TRUFFLES
ENDIVE SALAD
HOT CHEESE PASTRIES
COFFEE PARFAIT

Rice Victoria

Rice (preferably long-grain)
Tomatoes—2 halves per person
Big seedless raisins
Eggs—2 per person
1 or 2 bananas
Cumin seeds
Curry (powder or paste)
The sweetest possible chutney

Sort and wash rice, cook for ¼ hour in slightly salted boiling water, which has been coloured with enough curry to tint the rice. When cooked, drain rice and add the seedless raisins which have been soaked overnight. Put in serving dish. Cover with the tomatoes, cut in two, horizontally, and slowly browned in oil; the bananas, sliced and dipped in hot butter over the fire; the eggs, lightly poached in salted water. Spread the cumin seeds over the ingredients. This must not boil.

Serve it with a rather thick curry sauce and chutney. *The curry sauce:* Flour, curry, water or meat broth, butter. Mix all these together and cook to look like pap. Cumin seeds may be added when the sauce has been removed from the fire.

COUNTESS ROBERTI

Rome

Lunch

GNOCCHI ALLA ROMANA
FRITTO MISTO
SALAD
(any simple green)
MACEDONIA DI FRUTTA

Gnocchi Alla Romana

(for 6)

1 quart milk
½ lb hominy—finest ground
2 tablespoonfuls grated Parmesan cheese
1½ ounces butter

Let the milk come to the boil, then sprinkle the hominy into it slowly, stirring constantly for about 15 minutes. Remove from stove and stir in butter, cheese, and a pinch of salt. Mix well, and pour hominy on marble slab slightly moistened with water—or onto large damp plate. Wet a big knife and flatten hominy to a thickness of about half an inch. Leave it to cool for an hour.

Cut into rounds and place in Pyrex dish (which has been greased), one round overlapping the other.

Sprinkle abundantly with more grated cheese, and with another ounce and a half of melted butter. Place in hot oven until gnocchi are golden in colour. Serve at once in the same dish.

Fritto Misto

Anything and everything can go into this—chicken croquettes, brains, sweetbreads, cheese or potato croquettes, fillets of fish, shrimps, thin slices of squash, cauliflower buds, onion rings, et cetera.

The vegetables are dipped into a thin batter of flour and water before frying and all the other ingredients into beaten egg and then rolled in very fine bread crumbs. Only a few pieces at a time into hot (not boiling) fat, so heat is not reduced. Each ingredient is put into separate piles and the dish garnished with fried parsley and lemon. (If thin slices of eggplant or squash are used, they must first be soaked in salt and water, and then the moisture is pressed out in a cloth.)

Lunch

SPAGHETTI AU GRATIN
BREAST OF CHICKEN
with white truffles
PURÉE OF POTATOES
SALAD OF WATER CRESS
FRUIT TART WITH CREAM

Spaghetti au Gratin

¾ lb. spaghetti
2 slices cooked ham
A pinch of dried mushrooms
1 tablespoonful flour
2 ounces butter
½ quart milk
1 tablespoonful grated Parmesan cheese

Melt butter over slow fire, add flour, cooking slowly so as to avoid change of colour. Stir constantly. Add boiling milk slowly and blend well. Add a pinch of salt, and allow sauce to cook for about 10 minutes. Add grated cheese.

Grease a Pyrex or oven-resistant dish. Combine spaghetti (which has been cooked 10 minutes in boiling, salted water) and the ham, cut in strips, and the mushrooms with the sauce, and pour the whole into a baking dish.

Mix finely grated bread crumbs with grated Parmesan cheese and sprinkle over the top of the dish, dotting it here and there with butter. Put in oven for about 10 minutes, or until surface is golden.

Dried mushrooms are preferable to fresh. If used, they must be soaked about a half hour in cold water.

MME. ELSA SCHIAPARELLI

Paris

Sunday Night Buffet

BŒUF À LA MODE EN GELÉE
SALADE
FROMAGES
PEAR HALVES AROUND
GÂTEAU SAINT-HONORÉ

Salade

Mix together: romaine, tomatoes, water cress, celery. Prepare French dressing, with mustard added, also *fines herbes*, including thyme, sweet marjoram; then add crushed anchovy fillets to the dressing. Fry croutons rubbed with garlic and mix with the dressing and at the last minute boil 4 eggs (3 minutes) and put them, crushed, in the dressing.

Pour the dressing over the salad and sprinkle grated Parmesan generously over it.

VISCOUNTESS ROTHERMERE

London

Supper Party

COLD PEA SOUP
HADDOCK AU GRATIN
POULET À L'ESPAGNOLE
CURRANT LEAF ICE

Haddock au Gratin

Divide a smoked haddock into flakes and mix with tinned sweet corn and a little cream (no salt). Cook slowly. When haddock is cooked, arrange in an entrée dish. Make a white béchamel sauce, mixed with one tablespoonful flour. Mix and cook for two minutes. Slowly add milk to make it as rich as cream, pour over dish and bake for about five minutes. Pass dish under grill to brown top lightly.

Poulet à l'Espagnole

Cut one chicken into neat joints and fry in one wineglassful of pure olive oil in a stewpan. When nearly cooked, add some chopped onions and fry with it. Then add about four tomatoes cut into quarters (skinned first) and 1 teacupful of rice. Add a little broth and stew until the rice is cooked, and the broth dried up. Serve in a deep dish without a lid as steam must not be left in.

Currant Leaf Ice

Steep a handful of fresh black currant leaves in cold water for about twelve hours. Remove leaves and ice the water until solid. Then crush and serve in glasses.

MRS. EDMUNDS LYMAN

San Francisco

Sunday Lunch

ONION TART
COLD BROILED TURKEY
MIXED GREEN SALAD
SOUFFLÉ LYMAN—RUM SAUCE
COFFEE

Onion Tart

To be served hot, or cold with salad. On the accompanying menu, it is served hot as a course, without salad.

Cook 2 cupfuls of chopped onions in one cupful butter for 20 minutes. Do not let the onions brown. Take from the fire and cool; then stir in the beaten yolks of 6 eggs, half a cupful of cream, salt and pepper, a cupful of white wine, and the beaten whites of 6 eggs. Mix each ingredient in slowly and carefully. Line pie plate with rich pastry. Pour in the mixture, and bake for half an hour in a moderate oven. The filling should be more than 2 inches deep.

Soufflé Lyman

A vanilla soufflé, with the following ingredients added:

Chopped-up citron
Candied orange peel
Glacé cherries and glacé angelica
Rum sauce (your favourite recipe)

DUCHESSE DE GRAMONT

France

Dinner

ŒUFS AUX NIDS
LIÈVRE À LA VILLEFERMOY
CHAUD-FROID DE POULET
SALADE
PUDDING COMTESSE D'ISLANDE
(*Apple crumb pudding with apricot sauce*)

Lièvre à la Villefermoy
(Hare à la Villefermoy)

Remove the fillets of the hares. Pickle in a small quantity of cognac. Make forcemeat balls (*quenelles*) with the flesh of the hind legs; flatten the balls to the size of a quarter and poach them in salted boiling water, then place on a napkin to drain. Cook fillets in hot butter, add 20 small mushrooms, one or two finely sliced truffles and a handful of croutons. Put all this together, either in a dish or a kitchen mould, the fillets cut up in slices. Pour a glass of port wine into the pan where the fillets were cooked, add also a large tablespoonful of reduced stock made from beef; boil, remove from fire and let cool slightly. Add almost ½ pound of butter, little by little, and whip this sauce. Then pour it over the ingredients in the dish.

MRS. ROBIN WILSON

London

Dinner

CHICKEN BOUILLON WITH SHERRY
SOLE AU GRATIN WITH MUSHROOMS
WILD DUCK
CARAMEL SOUFFLÉ

Caramel Soufflé

Take the whites of three eggs and whip them very stiff. Add 2 ounces of powdered sugar and mix very lightly. Have a mould coated with plenty of caramel (not too dark, i.e., sugar heated to 360°F. and sloshed around till it coats the mould), put the mixture into the mould and steam for one hour, taking care that it does not boil. Leave it in the pan in which it has been steamed until it is nearly cold, then turn it out. Make a sauce with a little caramel, the yolks of the eggs, 1 pint of cream. Pour around the soufflé.

Lunch

ŒUFS POCHÉS—SAUCE INDIENNE
MINCED CHICKEN
VEGETABLES
ARTICHOKE HEART SALAD
CHERRY PUDDING

Œufs à l'Indienne
(Eggs à l'Indienne)

Cut in half as many hard-boiled eggs as are required to arrange on the bottom of a fireproof dish. Then chop up 2 Spanish onions very fine, put them in a casserole with three dessertspoonfuls of olive oil. Season with salt, pepper, a little turmeric, a very little ginger, a bay leaf, and the juice of one lemon. Let this simmer for half an hour on a slow fire, constantly stirring it. Then add six peeled and chopped tomatoes. Reduce till it is of a fairly thick consistency to cover the eggs, and heat them in a fireproof dish at the last moment. Add some fried bread crumbs and a little cheese, and place in an oven a few minutes before serving.

Artichoke Heart Salad

After boiling the artichokes in milk until soft, let them get cold. Arrange them in a dish, and pour over them a dressing made by mixing 1 ounce melted margarine or butter, 2 tablespoonfuls of vinegar, 1 teaspoonful chopped parsley, ½ teaspoonful chives, and salt and pepper to season.

Leave standing two or three hours before serving and garnish with slices of beetroot and water cress.

MRS. GEORGE L. WRENN

Aiken, South Carolina

Lunch

HORS D'ŒUVRES
Radishes, celery, chopped spinach on small toast rings
STUFFED EGGS IN ASPIC RING
SWEETBREADS AU BEURRE NOIR
sprinkled with parsley
TINY FRESH LIMA BEANS
YOUNG CORN

Dinner

HORS D'ŒUVRES
(*broiled mushrooms on toast*)
COLD BEET SOUP
FILET MIGNON
garnished with large boiled white onions filled with mustard sauce
SAUTÉED CUCUMBER RINGS AND PEAS
Vin Rosé or Burgundy
HOT FRUIT COMPOTE
(*prunes, peaches, any citrus fruits, rum, and whipped cream*)
CHIFFON CAKE

Cold Beet Soup

Cut beets very small and boil in a quarter cupful of water. When they are tender, add as much good beef stock as you have water and boil again for 15 minutes. Strain, keeping bouillon and beets separate. In another saucepan, melt 3 tablespoonfuls of butter, 1½ of flour, slowly adding beet juice and bring to a boil. Cool. Add nearly as much cream as stock, cool; before serving, add a little sour cream.

Sautéed Cucumber Ring

Cut cucumbers one inch thick, roll in corn flakes, crumbs, and slowly sauté in butter until tender, about 20 minutes.

LANSING K. TEVIS

San Francisco

Dinner

BLACK BEAN SOUP
MARINATED SPARE RIBS
FRENCH FRIED EGG PLANT
BOILED RICE
HEARTS OF LETTUCE WITH
ROQUEFORT CHEESE
(*in French dressing*)
CRÈME BRÛLÉE

Spare Ribs

2 sides spare ribs cut in pairs. Marinate the ribs for two hours in a sauce consisting of one cupful of the best soya sauce obtainable with ½ cupful granulated sugar, salt and pepper. Bake at 450 degrees in oven 1½ hours, basting from time to time with above marinade.

OTTO H. TELLER

Sonoma, California

Lunch

PROSCIUTTO
served with figs and chilled Persian melon
OYSTER CUPS
GREEN GODDESS SALAD
ICED BAKED ORANGES

Oyster Cups

Remove crusts from a loaf of bread and cut into rounds about 3 inches thick. One loaf makes 4 or 5 bread cups. Dip the bread in milk and egg and then into bread crumbs and cook in deep fat (Crisco). Then cut off the top to make a cover and hollow out the inside with a sharp knife. To prepare the filling for the bread, chop green onions and parsley very fine, and fry in butter and a little flour. Add a small amount of cream and a dash of tomato catsup, tarragon vinegar, a little oyster juice, and then the oysters at the last minute. This recipe calls for small Olympia oysters that we have in California but if they are not available you could substitute lamb kidneys, which have been sautéed in butter and a little chopped onion and white wine.

MRS. CLARENCE R. LINDNER

San Francisco

Lunch for 4 or 6

SMOKED SALMON WITH POTATOES
Dry Toast
APRICOT "OMELETTE"
FRENCH COFFEE
Zubrovka

Smoked Salmon

As served in Silesia where the recipe was imported from Poland.

12 slices smoked salmon (guests usually take 2 slices)
Small new potatoes—4 to a person (uniform in size)

Boil the potatoes with their jackets on. The salmon slices should be fairly thick—about seven inches long and two inches wide. Serve the salmon rolled in cornucopias on a serving dish with the boiled potatoes (sprinkled with parsley) and quartered lemon. Pass mill of whole black pepper. Pass butter, cubes or balls. Potatoes may have a dash of butter but should not be drowned in melted butter. Texture of combination depends on the salmon, plus potatoes, plus whole butter. If new potatoes are not in season, baked potatoes may be used.

Apricot "Omelette"

½ cupful butter
1 cupful flour
3 tablespoonfuls sugar
1¼ cupfuls cream
¾ cupful milk
½ teaspoonful salt
6 eggs

Cook all except eggs together in double boiler until it leaves sides. Make a cake dough of it. When dough is cool, add 6 yolks of eggs. Beat well, and add 1 teaspoonful vanilla, then beat whites of 6 eggs until stiff and put carefully into mixture. Pour into two cake pans and bake in slow oven (325°) for 25 to 30 minutes. Spread hot apricot jam between layers just before serving. Serve with whipped cream, if you like it.

Zubrovka is a type of vodka deriving its flavour from an infusion of buffalo grass. This is for anyone who wants to be different. Good old vodka would probably serve just as well. Zubrovka is prepared by St. Pierre, Smirnoff & Fils, Inc., Hartford, Conn.

LADY PAMELA BERRY

London

Lunch in the Country

COLD CRAB SOUFFLÉ
CHICKEN PIE
with bacon, onions, hard-boiled eggs, and herbs
LE BEAU TÉNÉBREUX
FRESHLY SUGARED RASPBERRIES
OR STRAWBERRIES

Cold Crab Soufflé

½ pint thick cream
2 or more crabs, according to the number expected, boiled
1½ tablespoonfuls of gelatin
3 or more hard-boiled eggs
Pepper and salt to taste

Pound the crab meat with the eggs, add gelatin dissolved, and mix well with the cream which should be *very* thick. Add a well beaten white of egg and put in a mould to serve.

Le Beau Ténébreux

This is a simple cake, originating in Savoy. But it is a cake which is made even better by making a hole in it and filling it with whipped cream, vanilla flavoured. In order to make the hole, cut out carefully a portion of the cake, which you can replace later on top of the cream, like a little cap. The entire cake is then covered with a thick chocolate cream. You can also add tiny pieces of grilled almond to the cream.

MRS. GILBERT MILLER

Sussex, England

Supper

CONSOMMÉ MADRILÈNE
CALVES KIDNEYS À LA LYONNAISE
COLD SMOKED TURKEY
STRING BEAN AND TOMATO SALAD
SUPRÈME AU CHOCOLAT
with Vanilla Cream
MACEDOINE OF FRUITS

Suprème au Chocolat

3 bars of sweetened chocolate
1 bar of unsweetened chocolate (or half and half)
4 tablespoonfuls sugar
4 eggs
3½ ounces of butter

Melt chocolate and mix in with a fork: the sugar, one by one the yolks of eggs, and then the slightly softened butter. Beat well for 20 minutes. Fold in the whites of eggs, which have been whipped with a wire beater till they are very stiff, and pour into an oiled mould or, if you prefer, pile up the mixture in the serving dish.

Allow to stand for several hours and serve with Vanilla Cream:

1 pint milk
3 egg yolks
2 ounces sugar

Boil sweetened milk with vanilla bean. Beat yolks, add little by little the hot milk and thicken in double boiler, stirring constantly.

Lunch

ŒUFS COCOTTE À LA CRÈME
BAKED HAM
PURÉE OF WATER CRESS
(*made like creamed spinach*)
SALAD
(*diced apple, celery, beets, and walnuts with sour cream dressing*)
COMPOTE BRÛLÉE

Compote Brûlée

1 can freestone peaches
1 can apricots
1 can black cherries or fresh fruit
Juice of 1 orange
Juice of ½ lemon
Orange and lemon rind, grated

Drain fruit—place in Pyrex dish or casserole. Cook in oven 325° for one hour. Mix sugar, orange and lemon juice. Pour over fruit three minutes before finished, and put rind on top. Serve hot or cold with whipped cream.

More menus on page 82.

DUCHESS OF WESTMINSTER

London

Lunch

COLD STUFFED EGGS
HACHIS PARMENTIER
POOR KNIGHTS OF WINDSOR

Cold Stuffed Eggs

Choose as many tomatoes of the same size as there are guests. Dip in boiling water for a moment to remove skin. At the stalk end, hollow out the interior in a neat round hole, removing all the core, and leaving a space. Fill this with cold scrambled eggs, nicely flavoured, to within half an inch of the top, and fill this small space with a stiff mayonnaise sauce, being careful that it does not run down the sides. Serve each tomato on a crisp lettuce leaf.

Hachis Parmentier

(a good form of cottage pie)

Mince some meat, which has been slightly cooked. Prepare a sauce of a quarter pound of butter, some finely chopped onion, lightly browned, and 2 tablespoonfuls of flour; also salt and pepper. Add some buttery gravy till the sauce is a fairly thick consistency. Mix sauce and meat in your baking dish, spread flat, then spread mashed potatoes over it, which have been prepared in the following manner:

Mash well boiled potatoes, mix thoroughly with salt and pepper. Keep warm over fire till the meat is ready, then add a walnut of butter, stir in well, and add a quarter of a pound of grated Parmesan or Gruyère cheese. Put the dish in the oven with bits of butter on the top and a slight sprinkling of cheese, for about 20 minutes.

Poor Knights of Windsor

Cut some slices of bread, about half an inch thick, soak the slices for a while in white wine and sugar. Prepare two or three yolks of eggs. Take the bread out of the wine and dip in the egg yolks. Heat a little butter in a pan, put in the bread, and fry a golden brown. Place the slices in a dish and sprinkle with cinnamon and sugar. Serve very hot.

Sunday Dinner

HOMARD FRAPPÉ
WHITE DEVIL
APPLES IN RUM

Homard Frappé

With a fork shred the flesh of a well cooked lobster finely. Make some very thin, well seasoned mayonnaise faintly coloured with coral from the lobster. Add it to the lobster meat. Mix together so that it is quite loose. Pile it up in a dish, roughly, and sprinkle a little more of the coral over it. Place on ice and serve in dish with cracked ice around the bowl containing the lobster. Hand sandwiches of mustard and cress with this.

White Devil

Leftover chicken may be used for this. Cut into neat chunks. Place in a fireproof dish. Whip 1 cupful cream, about 1 teaspoonful Worcestershire sauce, the same of Harvey sauce, a little mustard, and salt and pepper. Mix this and pour over the chicken or game. Bake in a hot oven for about 10 minutes. Serve immediately.

Saturday Night Dinner

ONION SOUP
SOLE RITZ
ÉMINCE DE POULET GISMONDA
(*Chicken breasts sautéed with Marsala and cream*)
CHEESE ICE

Sole Ritz

Have your soles filleted and cut up into pieces as you would for mock whitebait. Fry them in hot butter till brown. Season to taste. Have ready some rice which you have boiled some hours before. Add your fish to the rice in a frying pan with some butter, then stir altogether with a fork.

Sauce: melt some butter in a sauce pan, add 1 teaspoonful of flour and a pinch or two of curry powder. Season and add 1 tablespoonful of milk. Keep stirring. To make quantity of sauce required, add a little cream.

Cheese Ice

One pint of thick cream. 3 tablespoonfuls of grated Parmesan, salt, pepper, cayenne, and a little paprika. Stir well together and place in an ice-cube tray. Freeze, as you would ice cream. Turn out and cut in slices with a hot knife.

With this serve plain unsweetened wafers dipped in melted butter and sprinkled with grated Parmesan, salt and a little cayenne. Bake in hot oven and serve with ice on cold plates.

MRS. T. CHARLTON HENRY

Philadelphia

Lunch

COLD SOUP
CHICKEN BREAST
SALAD
CREAM CHEESE WITH BAR-LE-DUC
FRUIT MERINGUE

Cold Soup

6 small cans concentrated chicken broth
Small jar of red currant jelly
A few drops of almond extract
Curry powder to taste
Thicken the broth with a little flour

Put all ingredients together and boil for a few minutes, then strain and add 1 cupful of heavy cream. This can be served either hot or cold. Boiled rice may be added to the hot soup.

Fruit Meringue

In summer use strawberries, raspberries, or sliced peaches soaked in Cointreau. In winter, use sliced brandied peaches or brandied cherries. Whip up meringue—whites of eggs with powdered sugar, flavoured with vanilla—until very stiff. Place the fruit in a deep Pyrex dish, then put in a larger pan and completely surround with ice cubes. Cover the fruit with vanilla ice cream and leave enough room for the meringue to cover the entire top.

Place in oven (about 400°) for 2 or 3 minutes until the meringue is a light brown.

Supper

OKRA SOUP
COLD HAM—CURRANT JELLY SAUCE
LOOSE LEAF GARDEN LETTUCE
with fresh chopped tarragon
CUT-UP ORANGES AND GRAPEFRUIT
with Cointreau to taste

Okra Soup

1 small can beef stock
1 small can chicken stock
1 cupful sliced okra (first soaked in cold water for about 2 hours, then drained)
½ cupful boiled rice
1 large ear of raw corn—grated whole
¾ cupful fresh tomatoes, cut in small pieces
Chopped parsley

Cook all together until corn is soft. Season with a pinch of mace and rosemary, salt and pepper to taste. (Should serve four.)

Currant Jelly Sauce

Put contents of 2 jars of currant jelly in top of double boiler, add 2 teaspoonfuls dry English mustard and the grated rinds of 6 oranges (no juice). Melt all together and serve either hot or cold.

Lunch or Dinner

HOT CLEAR BEEF SOUP
BAKED FISH WITH OLIVES
CUCUMBERS WITH DILL AND TOMATOES
BOILED PEARS OR APPLES

Baked Fish with Olives

Gently boil fillet of flounder in salted water with 2 bay leaves and a few whole peppercorns. When cooked, drain off water and flake fish; put in casserole. Make cream sauce, seasoning with a little grated onion, pinch of mace, salt and pepper; pour over the fish. Slice a few pimiento-stuffed olives and place on top. Bake in oven until a light brown, approximately 15 minutes.

Boiled Pears or Apples

Boil fruit in orange and lemon juice with the grated rind of the orange and lemon. About 6 cloves and cinnamon may also be added if desired.

JEAN DESSÈS

France

Lunch—Dinner

CONSOMMÉ FROID
TARTE AU CAVIARE
PERDREAUX SUR CANAPÉ
(*partridge on toast*)
SALADE—FROMAGE

Tarte au Caviare

Take a very thin pastry shell, and while still warm from the oven, fill it with caviar, and serve fresh cream to put over it.

MRS. CLIVE RUNNELLS

Lake Forest, Illinois

Lunch

BALALDI
Serve soufflèd soda crackers
ONION SOUFFLÉ
MIXED GREEN SALAD
(Bibb lettuce, very young spinach leaves, and French dressing)
Serve with popovers
ORANGE COMPOTE
(served very cold)

Balaldi

Fry sliced tomatoes in butter. Remove them. In the same butter, fry Italian squash, also sliced. Make a thick white sauce in same butter in which tomatoes and squash have been fried.

Into a baking dish, put one layer of tomatoes, one of squash, and so on. On top, pour the white sauce. Spread grated Parmesan cheese, bread crumbs, little bits of butter. Put in the oven for one half hour.

Orange Compote

Take the outside skin from 6 oranges, cut very fine, julienne style. Cook 30 minutes in water, changing about 3 times. Changing the water takes away the bitter taste.

Now peel the remaining skin off the six oranges very clean, and cut them in two, crosswise. In a saucepan, put about 1 pound of sugar, a gill of water, and 1 glassful of currant jelly, and boil 10 minutes. Add the cooked peel to the syrup and boil again for 15 minutes.

Put the oranges in a deep bowl and pour the syrup over them. Put in ice box until very cold, then serve.

Sunday Supper

CRAB BISQUE
Bent water biscuits
COLD MEAT
SLICED TOMATOES AND LETTUCE
French dressing
BLUEBERRY MUFFINS
MERINGUE PUDDING
Rhine Wine—Liebfraumilch

Crab Bisque

1 pound of Louisiana crab
4 tablespoonfuls of butter
2 tablespoonfuls of flour
1 cupful of milk
1 cupful of cream

Paprika and salt to taste. Season with sherry. Add milk and cream for desired thickness. If served in soup plates, serve with bent water biscuits.

Meringue Pudding

6 egg whites beaten stiff
¾ cupful of sugar, folded in
1 teaspoonful of vinegar

Sprinkle with ground browned almonds. Bake in slow oven 30 minutes. Serve with whipped cream, flavoured with rum or sherry.

MRS. ALVIN UNTERMEYER

New York City

Dinner

GREEN TURTLE BISQUE
ROAST BREAST OF GUINEA HEN
on bread crumbs; bread crumb gravy; currant jelly
WILD RICE
SALAD OF STRING BEANS
GRAPES IN CREAM

Green Turtle Bisque

2 quarts green turtle soup, strained, the turtle meat cut up quite fine
1 pint heavy cream, half whipped
3 egg yolks
Sherry to taste

Bring the soup to a boil. Whip the egg yolks in with the cream. Just before serving blend in the cream mixture with the soup, heat carefully (if the soup actually boils after the eggs have been added it will curdle), add cut-up turtle meat and sherry.

Grapes in Cream

Use a deep silver platter. On this put a layer 1½ inches deep of green seedless grapes. On top of these place a layer (same thickness) of sour cream and sprinkle heavily with brown sugar. Place in icebox for two hours before serving, to allow the cream and sugar to seep through the grapes. Pass extra brown sugar with the dish.

MRS. WILLIAM A. M. BURDEN, JUNIOR

New York City

Lunch

GAZPACHO
Pouilly Fuissé '49
CLAFOUTIS AU FROMAGE
Rosé Wine
SLICED RAW MUSHROOMS
served on lettuce, dressed with fines-herbes *French dressing.*
WILLEMSTADT FREEZE
(vanilla ice cream topped with grated orange peel, cashew nuts, orange Curaçao)

Gazpacho

3 tomatoes
1 cucumber
1 pimiento morron or 2 ordinary canned pimientos
½ yellow onion or ¾ of a mild red onion
1 clove garlic
2 tablespoonfuls olive oil
2 tablespoonfuls wine vinegar
Coarse black pepper
Salt
1 waterglassful ice water
Ice cubes

Rinse tomatoes and cucumber. Cut them, unpeeled, into small dice, saving juice, with 1 pimiento *morron* (or 2 canned pimientos). Place all this in a bowl or china dish. Mince onion very fine and mash a clove of garlic completely with a potato masher. Scrape both of these into the bowl and mix. You can take out 2 or 3 tablespoonfuls of the vegetables and pound to a pulp with a masher to thicken the soup if you want. Now add olive oil and vinegar and, tasting to see, as much ground black pepper and salt (it needs a lot of both) as appeals to your taste. Add ice water and taste again—you may need vinegar or seasoning. Chill very cold in refrigerator, add ice cubes before serving. Serves 3-4.

Clafoutis au Fromage

Gruyère cheese
2 whole eggs
1¼ pint cold milk
Salt, pepper, grated nutmeg
2 tablespoonfuls ground rice

Cut a number of thin strips of Gruyère cheese and place them at the bottom of a deep earthenware baking dish (buttered). Beat up the eggs, yolks and whites, adding a little salt and pepper, grated nutmeg, and 2 tablespoonfuls ground rice (Groult's Farine de Riz, available at the Vendôme), stirring well to avoid lumps. Pour it all into the cold milk, stir well, and pour the lot upon the cheese in the dish. Leave in a moderately hot oven until the custard is well set (about 30 minutes).

Dinner

CRAB FLAKES NEWBURG
topped with oyster crabs
White Burgundy
BŒUF RICHELIEU
(Braised fillet of beef, surrounded by a garnish of mushrooms, small tomatoes, tiny potatoes sautéed in butter)
SPINACH SALAD
(Raw spinach with small bits of crisp bacon in the dressing)
Corton Charlemagne
Louis Latour '45
PERSIMMONS
Covered with rather thin whipped cream, which has been flavoured with Crème de cacao

MRS. JOHN ANDREWS KING

Lake Forest, Illinois

Lunch in the Country

A NICE EGG DISH
BROILED CHICKEN
SALAD
Hot biscuits
A DEEP DISH FRUIT TART
served hot (preferably) or cold with thick cream (not whipped)

Egg Dish

A poached egg on a slice of *fried* eggplant or tomato, topped with a generous tablespoonful of hollandaise sauce and dusted over with bacon crumbs. Serve this egg dish in an individual ramekin and you are halfway on the road to success—serve it in a charming one with a cover and you advance even farther.

More menus on page 146.



CECIL BEATON

BALMAIN BALL DRESS

R.S.V.P. to the best invitation of the season. The bodice laces up the back to make perfect a near-perfect young figure. Skirt, a bold plaid polonaise of taffeta; at Garfinckel's. "Redwood" lipstick by Elizabeth Arden.

WHAT TO WEAR TO WHAT

There's no question about what's going on. It's obvious from pages 90 to 97 that Everything is. And that makes the immediate question what to *wear* to what's going on. What, for instance, to wear to the biggest ball of the season? Balmain's R.S.V.P., two pages back; Lanvin-Castillo's on the opposite page; Charles James's on page 89. These three, in the tradition, are for just that, *The* Big Ball. On the other hand, if you aren't likely to go to a number of these, what to wear: to a biggish party that you could *also* wear to a dinner party at a private house; to an opening (this a real question in New York with so many theatre evenings); and what *can* you choose to wear in the North *and* the South when the time comes. The two-part answer, the unpretentious beauty below. Next question: What, without getting too complicated and expensive about it, to wear to cocktails, dinner, and from there, say, on to the Mitropoulos Concert, to see "Till Eulenspiegel," or to a reading by the First Drama Quartette? The answer most likely to be taken out of the closet night after night: the short dinner dress, often black, sometimes red, with a skirt that is anywhere from wide to bouffant; a little waist; an unquestionably becoming neckline. We show six of these on the next few pages and five more on pages 122-123. To wear when he wears black-tie or four-in-hand, it's one dress really bred to America's in-season city life. *Opposite page:* Lanvin-Castillo ball dress. Over yards and yards of shirred white tulle, silvery bugle beads embroidered like showers of rain. Over this, a wonderful floating confusion of red tulle scarf, caught at the shoulders and wrists to make sleeves; at Wanamaker's, Philadelphia. Over everything, a sweet aura of Lanvin's "Prétexte" perfume. *Right:* For a black-tie evening: re-embroidered white lace top, the circle sleeves held out with stiff little petticoats of pleated net. The skirt, layers of black rayon net over rayon taffeta. By Talmack, $95; Bendel's Young-Timers; Hudson's.



FRANCES MCLAUGHLIN

CECIL BEATON



WHAT TO WEAR TO WHAT *continued*



Three of the short little after-five dresses we've been talking about. These, what to wear to whatever is going on, short of a movie on one hand, short of a ball on the other. Of net and velvet and taffeta and brocade, every one as pretty as a ball dress with a bouffant skirt, a tiny waist, a deep-cut neckline. Every one covered enough, with a small sleeve, a waist-length of jacket, to start the evening early. *Above:* To party in through the holidays, pack for a trip South. Of yards of dotted silk net with a beautiful décolletage, long basque bodice, flaring below the waist to a wide floating skirt. By David Levine, $125; De Pinna; Harzfeld's. *Left:* Rayon brocade dress, fitted and with a curving neckline, a wide circular skirt, little string belt. Over it, a bullfighter's jacket, rib-length, of black Italian velveteen, thickly embroidered with fringe and passementerie. (This little jacket could turn up again and again, over an evening dress, narrow velvet pants, a bright red dress.) By Clare Potter, the dress, $135; jacket, $70; Altman; L. S. Ayres. *Opposite page:* Black dress, this year's strong fashion, of Tuller silk taffeta. Long basque bodice belted at the waist; the skirt a shower of knife pleats. By Larry Aldrich, $95. Tabarin stockings in "Sonyette" shade. Both, Saks Fifth. Dress also Hutzler's; Frost Bros. Faille bag by Virginia Art. Rhinestone lariat necklace by Marvella, both Lord & Taylor. Photographed in the shop of Elizabeth Draper, decorator.



FRANCES MCLAUGHLIN







FRANCES MCLAUGHLIN

When a restaurant dinner is in the cards for sure; probably the theatre, and chances are, dancing afterward, What to Wear could be:

Top, left: A bright red silk taffeta dress, shaped (and held to it with stiffening), and buttoned at the back to the hem. By Larry Aldrich, $90; Best's; The Broadway.

Top, right: Dress of Bloomsburg black rayon-and-nylon marquisette, edged with grosgrain. More than meeting the eye: the nylon net lining and rayon crêpe petticoat beneath. By Varden Petites, $90; Altman; Sakowitz.

Left: A little long-sleeved dress with neat bodice, next-to-nothing waist, a big pleated silk taffeta skirt keeping noisy company with a starchy net underskirt. By Talmack, $90; Bendel's Young-Timers; Neiman-Marcus.

Opposite page: What to wear to a ball (perhaps the Fan Ball, November 29) this night-blooming rose, one of the most beautiful in Charles James's new black and white evening collection. The bodice a long curving stem of black velvet above petals of black satin, above 25 yards of blowing, billowing white taffeta. The cuttings that went into the flowering: any number of petticoats, each cut to a different shape. At Lord & Taylor.



HORST

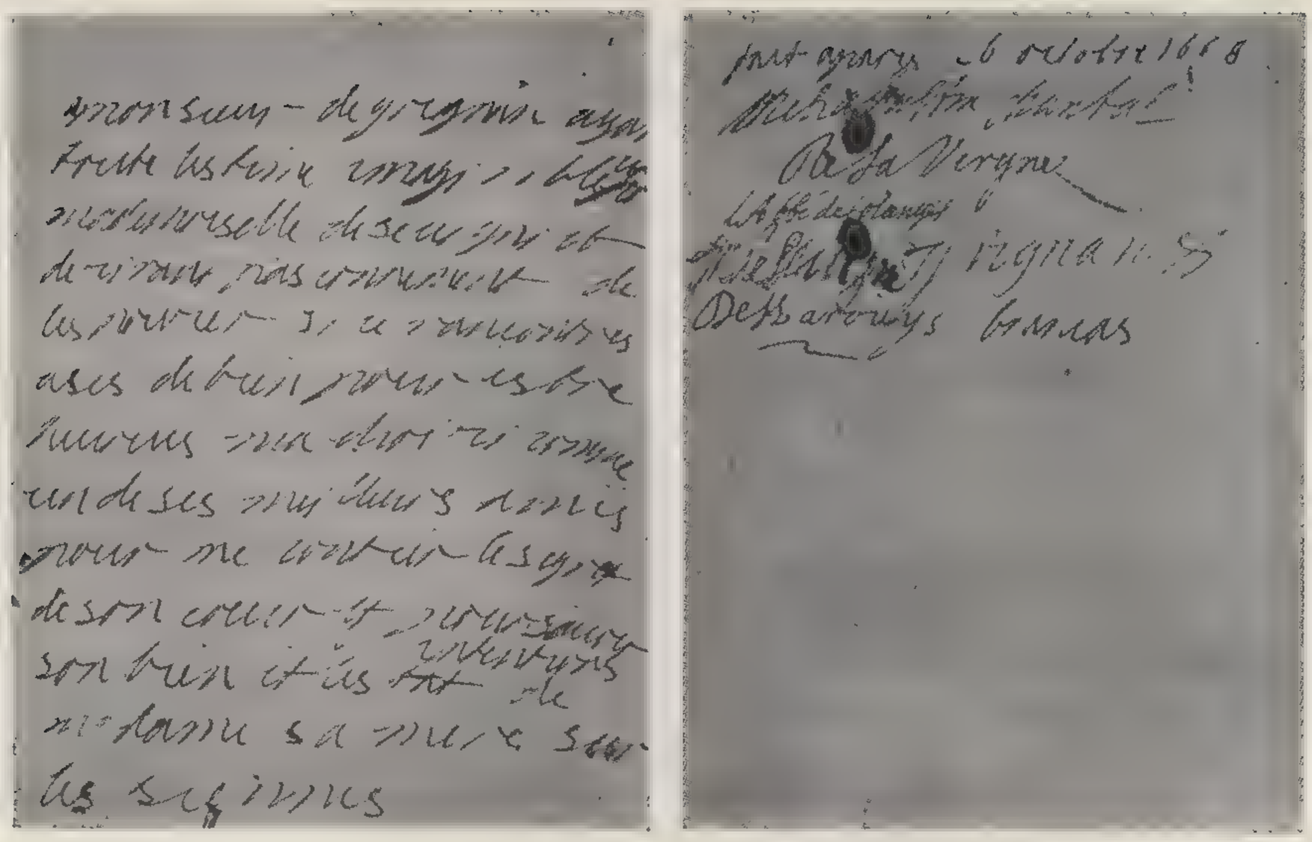
CHARLES JAMES: BALL DRESS



PENN

AUDREY HEPBURN, STAR OF "GIGI"

"There hasn't been a wedding in our family since who knows when."



A MATCHLESS DOCUMENT AT AUCTION

"The marriage contract of Mme. de Sévigné's daughter."

NEW YORK TIP SHEET

BY ALLENE TALMEY

"The camera sees the ball; the eye, at the game, sometimes does not."



FOOTBALL ON COLOUR TELEVISION

Love, the overwhelming desire for love expressed by the public's applause, is really the bond that holds together all the performers in the arts on these eight pages. (It is also the glue that keeps practically all the plays together.) Through these passionate communicators, New York by November is over its ears in love. The Opera, the movie houses, the radio and television studios, the museums, the theatres swim in love.

Among the most in love in the theatre will be sixteen-year-old Gigi, the central figure of the new play *Gigi*, adapted by Anita Loos from the novel by Colette, who loves to write, as she does here, of aging courtesans, the incongruity of their malicious wisdom, the logic of their path, once they have taken the great detour, their pride in the technique of their métier. That is the pride of Gigi's grandmother, of her great-aunt, lovely and rich, who teaches her schoolgirl niece how to eat lobster, how to distinguish between canary and blue diamonds, how to make a man comfortable. For the rôle of Gigi, Gilbert Miller has brought over from London Audrey Hepburn, a charming, twenty-two-year-old actress of almost no theatrical history beyond dancing in the chorus of several English musicals, and small parts in three movies, including the ridiculously funny *The Lavender Hill Mob*.

For the first time, CBS is televising in colour nine football games, four of them this month. It goes out to the thousand or so colour sets in New York plus those who see it, as guests of the company in the semi-dark room with four colour sets going. The great advantage of colour is that the cameramen, who for the most part know football extremely well, actually can show the ball in play, often at what seems to be only five feet from the viewer, instead of the ball's disappearing into the fog of play as it does for most of the "real life" viewers. Although there is the usual hash of figures, the camera in colour distinguishes between the teams. The disadvantages at the first showing *(Continued on page 93)*



UTA HAGEN AS SAINT JOAN

"*Dear-child-of-God.*"



BERMAN'S NEW RIGOLETTO

"*Designed for the Met by an architect.*"

NEW YORK TIP SHEET *continued*



ASTRID VARNAY

BLUMENFELD

"Wagner's ruling broken."

were simply that the colour was not always accurate, but then neither is Technicolour; that there was little yellow, the reds paled and ran at times, and the overall impression was of too vivid green. At a good play, the men around me stood up as though in a stadium, and seemed to be caught in the fascination of T formations, and wing backs which they said they *saw* really for the first time in their lives.

A good swallow of Bernard Shaw's polemic wit has been given to New York in the Theatre Guild's revival of his masterpiece, *Saint Joan.* It is a thoroughly good evening, although Uta Hagen's Joan, a commonsensical peasant with not enough magic or mystery or force, while excellent is not masterly. Actually, John Buckmaster manages to swipe the audience's attention by a superb but irrelevant performance as the Dauphin; for some reason, this King of France, long-nosed, thin-lipped, speaks with a Cockney accent, sounding like a cranky plumber's helper, troubled something chronic about money. It is beautifully funny, but not at all in the vocal mood of the play.

Andrew Cruickshank, on the other hand, in long-sleeved robe and an enveloping hat, which makes him look like the Mother of the Bride, gives the rôle of the Duke of Warwick great style, especially in the famous tent scene when Shaw gets down to cases on Joan's "heresies," Nationalism, the superseding of the aristocracy, *(Continued on page 95)*



GÉRARD'S NEW "AÏDA"

"Designed by a physician."



GEORGE LONDON

"An artistic gamble paid off."



DAUMIER'S "THE DRINKERS"

"Before dispersal."



HENRI MATISSE

ALEXANDER LIBERMAN

"*The flowering of a lifetime of effort.*"



CHARLES LAUGHTON



CHARLES BOYER



AGNES MOOREHEAD



SIR CEDRIC HARDWICKE

"*For a feast of fine speech, only microphones and reading stands.*"

NEW YORK TIP SHEET *continued*



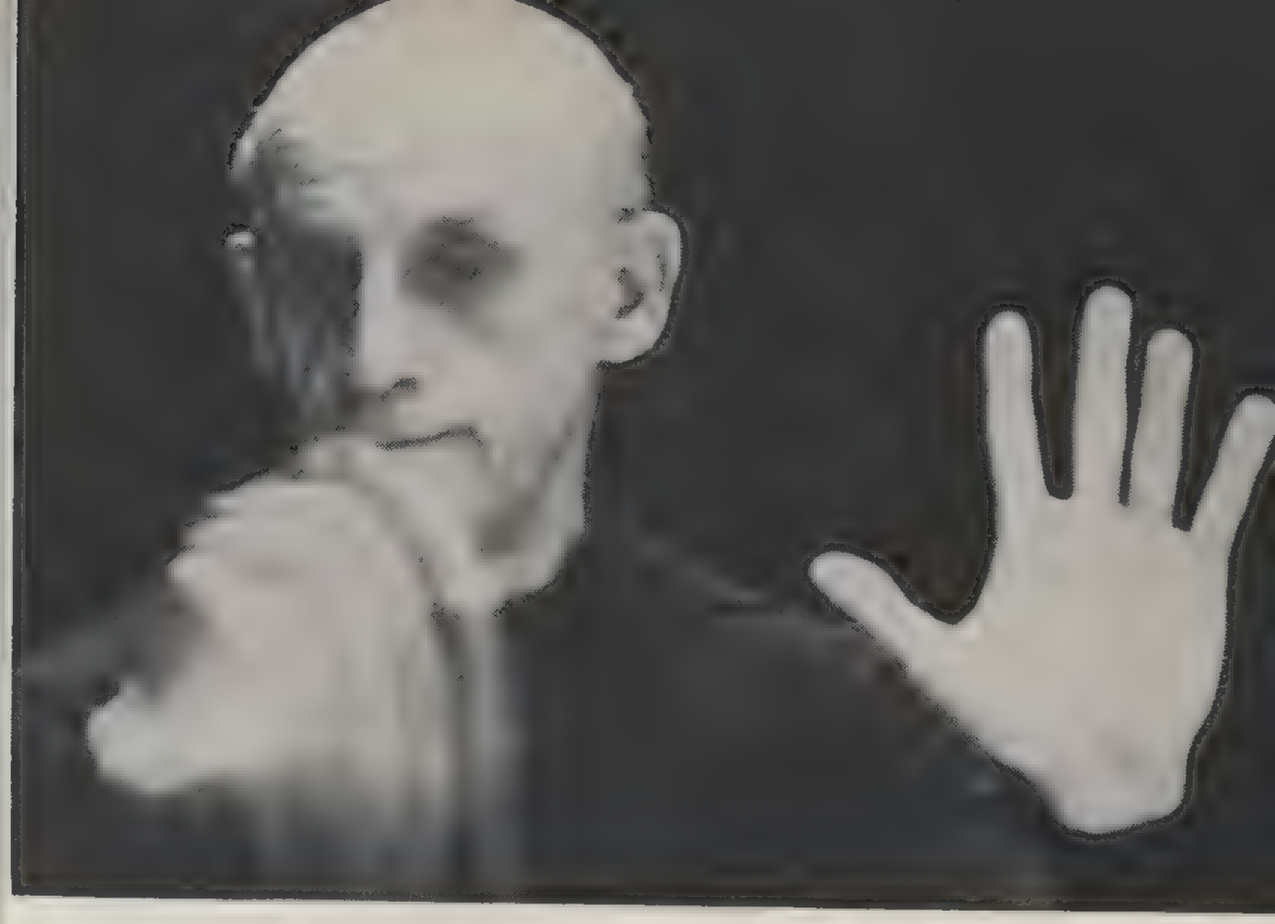
TALLULAH BANKHEAD — BLUMENFELD

"Roller coaster voice."

and what can lead to Protestantism, none of which Joan would ever have understood. It is in the Epilogue, twenty-five years after Joan died at the stake, that the Duke, facing the ghost of Joan, says, in a tea-table voice as though he had spilled the cream on her armour: "The burning was purely political. There was no personal feeling against you, I assure you.... The truth is, these political necessities sometimes turn out to be political mistakes; this one was a veritable howler."

Astrid Varnay, who marched through the music festivals of Europe this past summer, like the Triumphal March in *Aïda*, returned here to star in *Fidelio* at the San Francisco Opera and to learn that the Metropolitan Opera, which she joined ten years ago, will revive *Elektra* for her. At the Bayreuth Wagner Festival, she was the first American to sing Brünnhilde, the first star for whom Wagner's ruling against curtain calls was broken. Her voice, strongly resonant, poignant, with terrific carrying power is heard in both German and Italian rôles, a feat which she says has helped her since "The Italian gain from the power and flexibility of the German; the German gain from the fine legato of the Italian." All this also contributes to Miss Varnay's pleasures as a parlour trickster, for she parodies, privately, a German tenor singing with an Italian accent, an Italian baritone with an English accent.

On "The Big Show," Sunday evenings, Tallulah Bankhead has some resemblance to that famous night in the Yukon when they were "whooping it up in the Malamute Saloon." Miss Bankhead on radio is twice life-size, since radio with its genius for altering *(Continued on page 96)*



DIMITRI MITROPOULOS — HALLEY ERSKINE

"Like a frantic monk."



THE BLACK CADRE

"Perfect rhythm, no acrobatics."



MARK TOBEY

"Two exhibitions for a stylistic wanderer."

"Found in an attic."

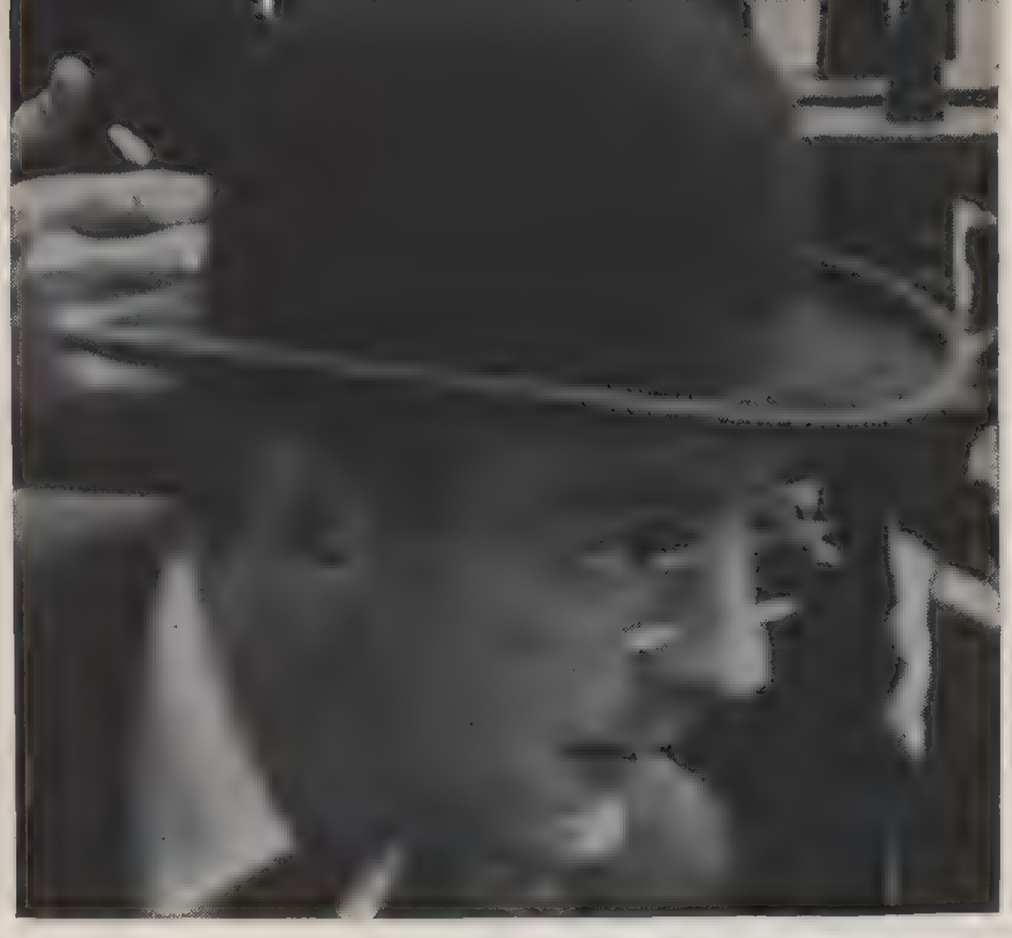


CRANACH, THE YOUNGE



GENE KELLY

"*An American in Paris.*"



ALEC GUINNESS

"*Clerky boss of 'The Lavender Hill mob.'*"

genius, has added its own curious touches to her personality, deepening a shadow here and lightening a line there. Those who only know Miss Bankhead from six-thirty to eight on Sundays believe that she is an aging man-trap (fourteen to sixteen references a program) who is also a double-throated drinker, rowdy, garrulous, dramatically insulting, with a cultivated roller-coaster voice, curving out a succession of "dahlings." She gets a romantic build-up and a quick slap-down. It is all timed and calculated and pretty amusing, especially when Miss Bankhead booms into laughter as though she had accidentally fallen on a drum.

The work of Henri Matisse is the great winter show at the Museum of Modern Art. In it will be more sculptures than usual, a group of his wondrous designs for the Dominican Chapel of the Rosary at Vence. Among the seventy paintings in the exhibition there will be thirty-four from the private collection of the great living French master. (The Museum will publish at this time a major study of Matisse by Alfred H. Barr, junior.)

The First Drama Quartette (Boyer, Laughton, Hardwicke, and Agnes Moorehead) have been delighting audiences in this country and England with their one-night stands during which they read the dream sequence from *Man and Superman,* known as "Don Juan In Hell." In that sequence Shaw plunges, like a swordsman, into politics, crime, sex, and the field of human relationships.

Dimitri Mitropoulos, director of the Philharmonic Symphony Society, this season is conducting, with dynamic, stunning effect, three more of his concert versions of little-performed operas: Busoni's *Arlecchino,* Schoenberg's *Erwartung,* and Monteverdi's *Orfeo.* *(Continued on page 158)*



BLUMENFELD

JIMMY DURANTE

"*I t'rew her in de pit.*"

NEW YORK TIP SHEET *continued*



STARS OF "NINA": GLORIA SWANSON, DAVID NIVEN, AND ALAN WEBB

"**O***bviously: lover, mistress, and undeceived husband.*"

MARRIED INTO A FINE CITY

By Ruth Domino

OUR town is the capital of a province in northern Lombardia, small but with some fine stores and coffeehouses in the colonnades, many Fiat cars, and a busy fair on Mondays. All this is in the new section. The real town hovers on the hill, old and grey, neatly surrounded by city walls with battlements and deep trenches.

Whether the fog from the mountain covers all, whether you enter from the gate of S. Giacomo, S. Agostino, or S. Alessandro, you will always know the walls go round, round with the stones from Etruscan and Romance times, the images of the Venetian lion.

Even the last war could not break the spell of the circle. There were a few frightened German officers, but no bombing. The round and square cheeses, the cakes with sugar birds in the stores did not offer worthy targets. Only single bullets ripped the walls where Fascists and Partisans had been put to sudden death.

And like the walls go Mother's stories—homely, ripped by quick shocks, grooved by some harsher, older memories, and always cheerfully encircling one place, the city's cemetery.

In August, when I entered my husband's home town for the first time, he warned me: "It's dead, that's why d'Annunzio praised it. It has only a past and priests."

"It has also your mother."

"True, and she has kept amazingly young. There is something in old stones when you are allied with them as Mother is."

"What is it?"

"They feed on your blood and bones. In olden days, people used to immure a living soul in the walls."

"What was the reward for this sacrifice?"

"Immunity to change. Some call it wisdom, some bad luck. Find out for yourself."

When I wondered about the bells of our town, that rang all day long, not just striking hours, Mother told me about their old maid Luigia. Old Luigia never tired of listening to the bells. She could tell from a certain quick tinkling whether a boy or a girl was baptized, and from a certain hesitant droning whether the dead man was a big shot or a humble priest. When old Luigia was dying she had but one wish: to listen to the story of her own death as the bells would tell it. But her death came too quickly. Mother is sure Luigia's ears retained their favourite habit, even in the grave, even in the little crumbs of earth that had once been Luigia's ears.

"Why all this travelling? You better learn more about our habits and you'll never get bored," Mother says, and I can sense disapproval in the way she is polishing the silver plate on the table, with the corner of her old greenish house frock.

The habits of the two beggars at our street corner, I did learn—at least, after a few days of my stay in town: the one on the pavement at the coffee house, stroking incessantly the trimmed moustache in his blurred face; the other under the elm tree stuffing old papers in his long coat. They did not bother to raise their voices or hands to passers-by. My husband says the one with the moustache had had a beggar wife with him, for a short while, and everybody knew she was from the outside because of her bad manners, for she would raise her hand and make a pleading face.

It took me much longer to recognize the various acquaintances of my husband, professors and doctors on bicycles and motorcycles. They would lift their hats, all with the same flourish:

"*Ciao*, back from America! When will you return?"

They all had aunts, grandmothers, and grandfathers about whom Mother would know everything, including a cold, a journey to Rome, and their menu that day.

With the ringing of the Saturday afternoon bells—slow and then quickly tumbling tones—the bright young men came home from Milan over the week end, all promenading in brown raincoats on the one big boulevard with the colonnades, traffic lights, and the white-gloved policeman in the centre. They worked on documentary films or American-sponsored publications jobs. With the money they earned they founded their own short-lived reviews in which they would deplore the selling-out of their talents. Sometimes they had friends with them, not from our town, shabbily dressed, unshaven men, set off among the eagerly gesticulating crowd by gestures all their own. From the way they would trail off arguments, with a musical curve of their hands, reaching vaguely into space and then suddenly covering a bald fuzzy spot on their heads, I gathered they were poets. But no, they were ex-priests with overgrown *(Continued on page 142)*

PEOPLE ARE TALKING ABOUT...BOOKS

PEOPLE ARE TALKING ABOUT . . . Rachel L. Carson's *The Sea Around Us,* a subject which even people who love the ocean care little to read about, unless the author can force attention by an extraordinary exposition of facts, sensitively written. By early September, Miss Carson's delicate pressure on the country's reading put her book in the No. 1 position on the non-fiction list. (Note: Vogue, May 1, 1951, published an excerpt of *The Sea Around Us.*)

PEOPLE ARE TALKING ABOUT . . . *Requiem for a Nun* by William Faulkner who has experimented with form in this novel. He has set it down in three acts, each preceded by a narrative historical interlude, overpowering, releasing, sometimes anæsthetizing until the reader seems to be drowning in the flooding sentences, which is exactly the effect Faulkner wants. The play sections, however, are clear, direct as though the reader were in a glass-bottom boat able to watch the violence of life below. Just as everyone and all time in the Faulkner world is connected, so the chief characters here have all appeared before—Temple Drake, Nancy who killed Temple's daughter, Gowan, the husband, and Gavin Stevens, Nancy's lawyer who put in one capsule sentence the key to Faulkner's basic, inherently Freudian, concept of life: "The past is never dead. It's not even past."

PEOPLE ARE TALKING ABOUT . . . *Out of Bondage* by Elizabeth Bentley, billed by her publishers as an American College Girl who became involved in Soviet espionage. In a curiously dull manner (at Vassar in the twenties Miss Bentley failed to learn how to write), she relates how, lonely and jobless, in 1935 she joined the Communist Party. For some ten years she then devotedly, happily, and with disgusting obedience, served first the Party, and later the Russian Secret Service, apparently out of a neurotic love of conspiratorial power. (She met the Russians on street corners, sometimes identified by a copy of *Life* or a red flower.) All this with an easy confusion she calls her idealism. During her rather late disillusionment with the Russian Secret Police, she suddenly discovered, after forty years of living in this country that "the United States did offer a maximum of freedom and justice; perhaps here, more than anywhere, the individual was treated like a human being." Although she entered willingly and served a trap which millions of her fellow citizens avoid with no special difficulty, she sees herself now with great self-pity as a victim of the Soviets instead of a victimizer. To be an ex-Communist is still not enough for the rôle of American heroine.

PEOPLE ARE TALKING ABOUT . . . *The New Yorker Album,* a survey of the magazine's own deep laugh lines through twenty-five years of superb cartoons. It begins in the late twenties with a cartoon on the second page by Helen Hokinson in which a father and a mother, the latter with both a grandmotherly spread and her hair twisted up, look with shocked disapproval at their unfortunate flapper daughter. The legend is thus:

"Couldn't you let that skirt down a little, Mary Louise? It's only an inch below your garters."

"For Heaven's sake, mother. Do you want me to look like a monk?"

By the seventh page from the end of this crowded funny book, *The New Yorker* makes the circle back to monkery. In a Dove cartoon, two gossiping monks on a cloister bench watch a brother whose tonsure is gaily tiptilted, like a derby on a tout. The legend is,

"I sometimes wonder about Brother Bartholomew."

PEOPLE ARE TALKING ABOUT . . . *How To Protect Yourself Against Women and Other Vicissitudes* by Charles W. Morton, a man with a prickly, independent mind, an eye for the small human curiosities of life about which he often has a controlled indignation, and a wit that penetrates like a mentholated oil to the hurting spot. He also loves to savour a phrase, perhaps such a verbal pairing as his description of an historic trust company, "that faithless fiduciary." Although he enjoys kicking an idiocy in the teeth, he is for the most part calm, in this collection of one hundred and one pieces. He comments on the pleasures of reading lovely rubbish, on the wit of Harvard deans, and especially and acutely on the parental and adolescent mind. At one point he notes a story about a fourteen-year-old boy at a Yankee preparatory school who, in a letter home, mentioned that he had flunked French, gained a D in English, and C minus in mathematics, adding that his navigation was going well: "I am glad about that because navigation is something that I can use all my life." *(Continued on page 160)*





1. Carry a little or a lot—
this black suède accordion bag
expands with what's inside.
These photographs show it two ways:
above, folded flat (it's small enough, this way,
to be carried envelope-style);
left, stretched to capacity. By Roger Model.
2. One of the Paris stoppers:
a magnificent leopard satchel lined
with natural-coloured calfskin.
By Roger Model for Dior.
3. A question mark about your waist—
part of the effect of
a black calfskin belt,
wider in front
than in back.
By Winter.



2



3

FROM THE PARIS BOUTIQUES



4. Dior's "Balloon Bag"—
puffed up out of red calfskin
via three crisscross seams underneath.
By Winter for Dior.
At Henri Bendel and I. Magnin.
5. Double-visored black calfskin bag—
the visors slip down over the sides
when the bag is open, are secured by a strap
when it's closed.
By Winter
for Balenciaga.
At Saks Fifth.
6. A little fan
of black suède
and lace—
fresh idea
for carrying
one's evening
things.
By Roger Model.



4



5



7. Wonderful idea for a traveller—navy-blue calfskin
bag that opens flat for packing. One side is
pocketed for filing passports, et cetera; the other
holds your miscellany. By Winter at Jay Thorpe.
8. Red calfskin envelope with a double surprise:
a rounded base, a box-like opening arrangement.
By Roger Model at Thalhimers.
9. This sports belt of natural-coloured calfskin has
a purse thonged to it—for
your golf tees. By Winter at Peck & Peck.



6



7

8

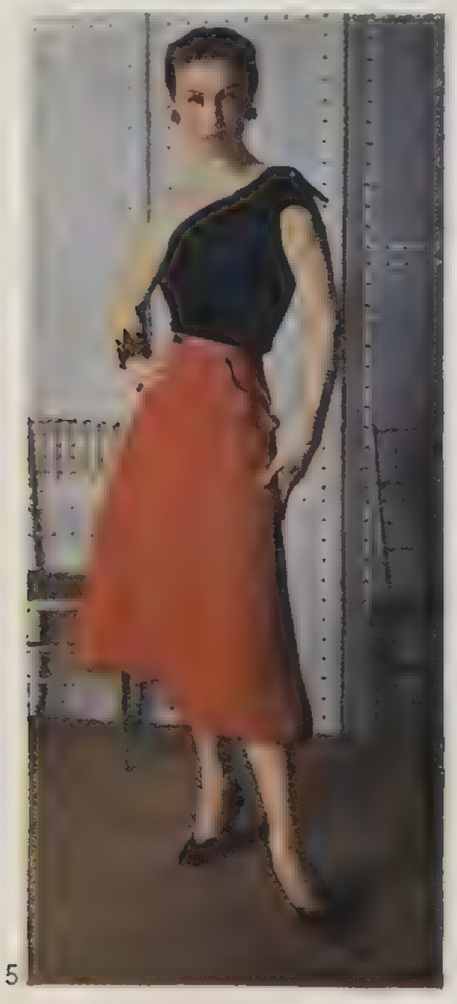


9



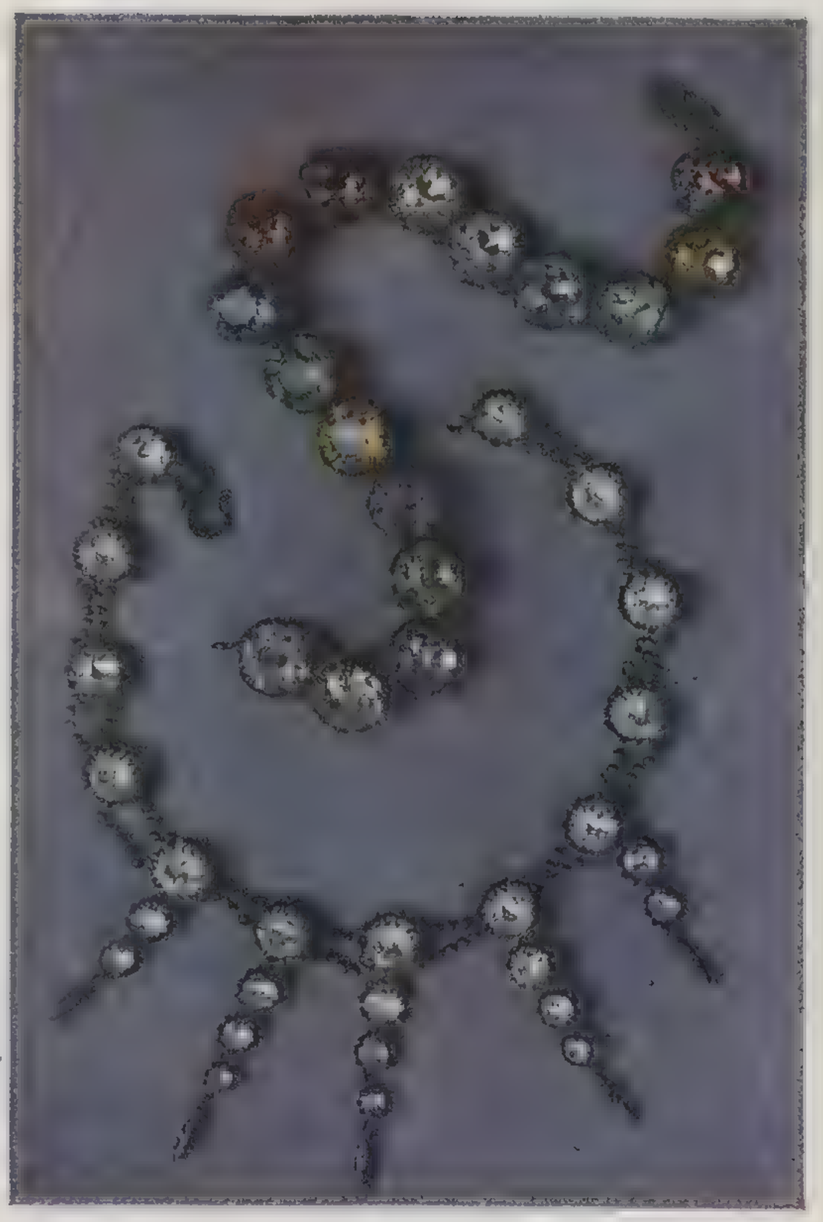
1. Paris point: deep and shadowed colours for jewels. Cranberry red beads, made by Winter for Dior. Hattie Carnegie; Bonwit Teller, Phila.

2. Dim rhinestones set in smoky metal; pendant necklace made for Dior in all the murky shades of the choker. By Winter, at Saks Fifth.



5

3. Many deep-coloured stones in clover earrings from Dessès.



2



3



4

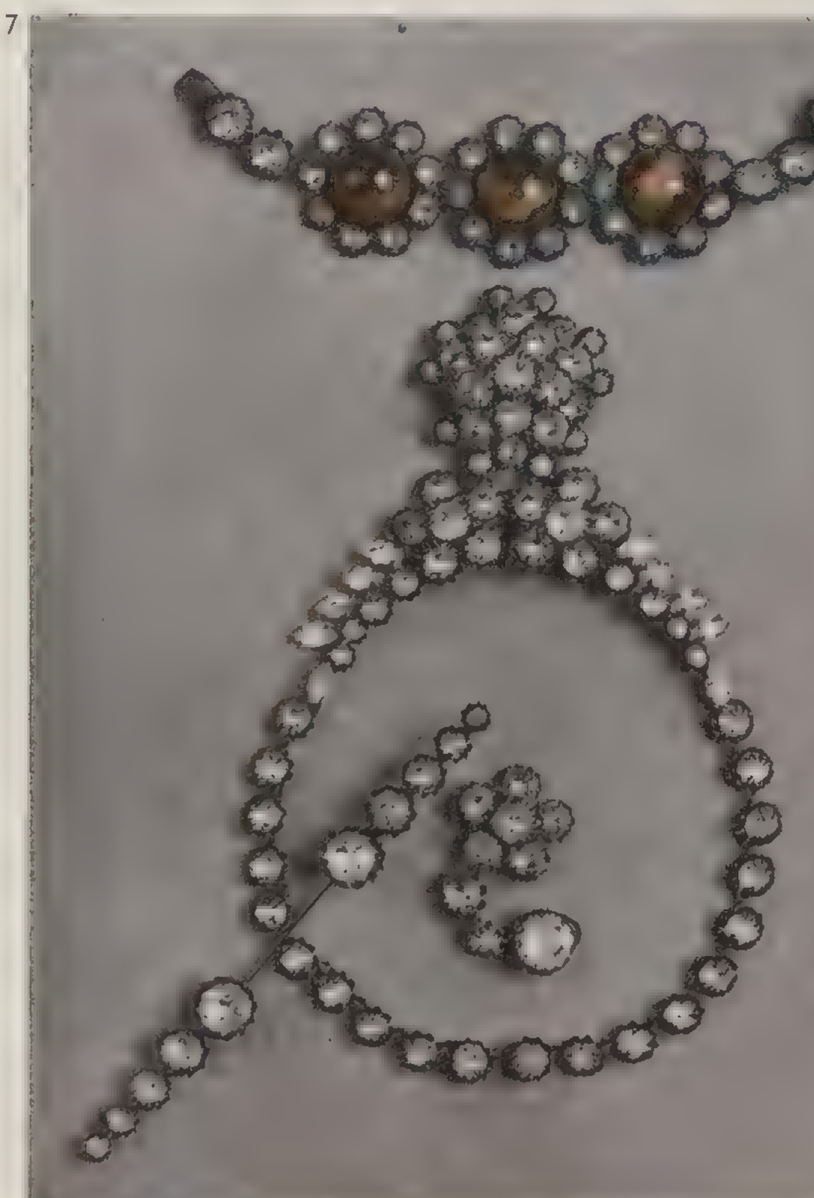
4. Among Schiaparelli's beautiful separates; blue taffeta blouse with cartwheel sleeves; blue and black brocade skirt; pale satin scarf, crystal beads.

5. Second Schiaparelli brilliants: a one-shouldered jersey blouse; Bonwit Teller, N. Y. Shocking-pink satin skirt, with a slanting fan of organdie pleats across the front.

6. Little gloves to wear with a dinner dress, for instance; white satin with ball fringe; from Lanvin.



6



7

7. A collection of the shadowy rhinestones that made the most important Paris costume jewellery news. A necklace with a clustered pendant; a double stickpin; a pendant earring; and—shining example of low-candle-power jewellery—a bracelet of smoky rhinestones and mock cat's-eyes. All made by Winter for Dior. At Henri Bendel.

RANDALL



8



9

8. In the new low-brilliance vein of jewellery: grey crystal beads with emerald-green pendants. Made by Coppola & Toppo for Schiaparelli.



10

9. Third verse: Schiaparelli's at-home separates. Shocking-pink satin skirt with pockets slipped into a peplum. Black jersey blouse at Bonwit Teller, N. Y.

10. Colour arrangement for a long, slim throat: grey and amber-colour beads, black and white scarf. From Schiaparelli.

HORST

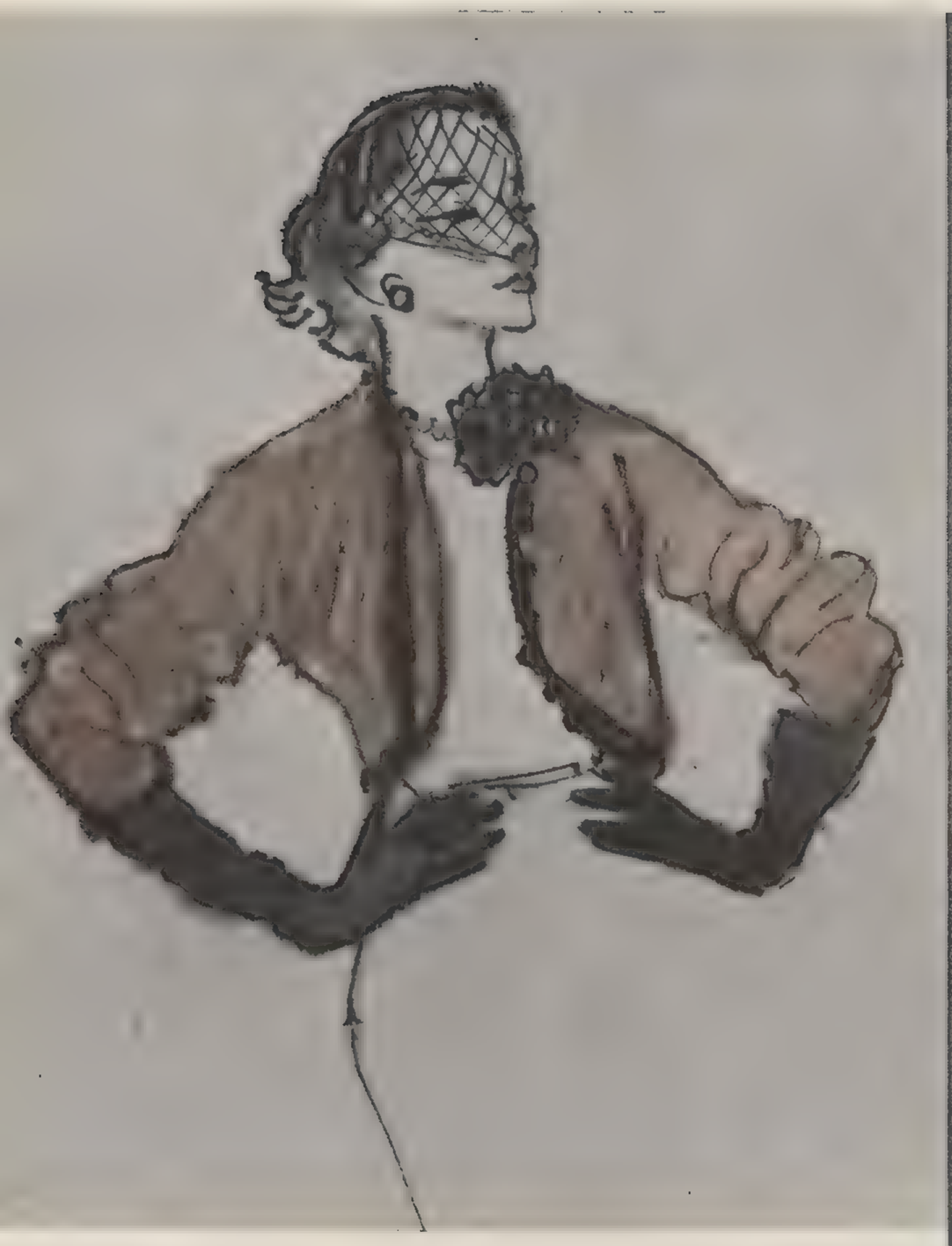


WINTER BLONDES

This winter, you may be a blonde—no matter what the colour of your hair. For the whole fabric of fashion is shot through with blond tones. The pale shimmer of this colour, famous as man-bait from forever, is cast over many of the new furs, the new materials; even new stockings and shoes. The blond tones range from the silvery to the golden—and one of the prettiest of the in-betweens is the exact colour-image of the new apéritif: Dubonnet Blonde. *Opposite page:* So take some Dubonnet Blonde—before dinner. In a dress of vapour faille, tied twice around, to make doubly certain of showing a small waist at its smallest. By Mollie Parnis, of Tuller silk, $95. At Lord & Taylor; Hutzler's; Wanamaker's, Phila. Jacket, of Emba Royal Pastel mutation mink, by Maximilian. Diamonds, Harry Winston. The Hanes nylon stockings, the DuBarry lipstick, are "Dubonnet Blondes," too. Ditto the satin shoes. *Below:* So take some Dubonnet Blonde—before lunch. In a suit of textured silk tussah, its pale colour spanked with a big, black bow. It's all carved in curves: the sleeves, gilet, collar, waist. And the skirt fans out from knife-pleated box-pleats. Designed by Ben Zuckerman, of American Silk Mills suiting, at Lord & Taylor; The Dayton Co.; Morgan's of Canada.



ESPECIALLY DUBONNET BLONDE







Here, more Dubonnet Blonde. The new, better-than-beige. The light, glimmering shade: apéritif to winter's fashion fare. *Opposite page, left:* Just a small sip of the new colour. A little hug-me-tight of blond, lacy fleece, rimmed with black braid and tassels. A wonderful bit over country *or* city clothes. By Originala, of Stroock mohair and wool fleece, $125. Lord & Taylor; Wanamaker's, Phila. *Opposite page, right:* Yards and *yards* of blond—cut into one of the winter's favourite shapes: the princesse-line coat-dress. Tied under the chin with a big sash-bow—and all of it, silk faille rep by Bianchini. By Nat Kaplan, $90, at Lord & Taylor; Wanamaker's, Phila. *This page:* Another coat-dress (there are others and others, this season). This, of blond taffeta; with a half martingale making a business of a fitted waistline; and black buttons down the front. By Leonard Arkin, of Bloomsburg rayon taffeta, about $50. At Lord & Taylor; The Broadway; Woodward & Lothrop.

REPORT FROM ADRIAN



Adrian's talents are showing—everywhere this year. At Knoedler's, where his paintings have just been exhibited; in a series of shirts he's made for men; in his costumes for M-G-M's *Roberta;* and, as always, in his *complete* collection of clothes for women across the country. SUIT POINT (*above*). Lumberjacket suit—wonderfully young line. Grey Worumbo wool mounted on ottoman; tapered skirt. EVENING POINT (*right*). A ravishing blonde—silk evening dress. Long dress or short, depending upon point of view. The silk, Chauvin-Combier matelassé. CAPE POINT (*opposite, above*). A true cape. Full-length. For day. Black Stroock wool with velvet collar and fluted tabs. COAT POINT (*opposite*). One of Adrian's two-way coats this, of black poodle cloth—not a button anywhere. It can be wrapped (the cloth is so substantial that it almost holds itself); or the revers can be snapped back and worn as revers. SLEEVE POINT (*opposite, below*). This is the new Adrian sleeve—raglan, with a fan of pleats. Detail from a grey flannel suit. *Everything (and hats), Gunther Jaeckel; Robinsons', Beverly Hills, Calif.*

FRANCES MCLAUGHLIN





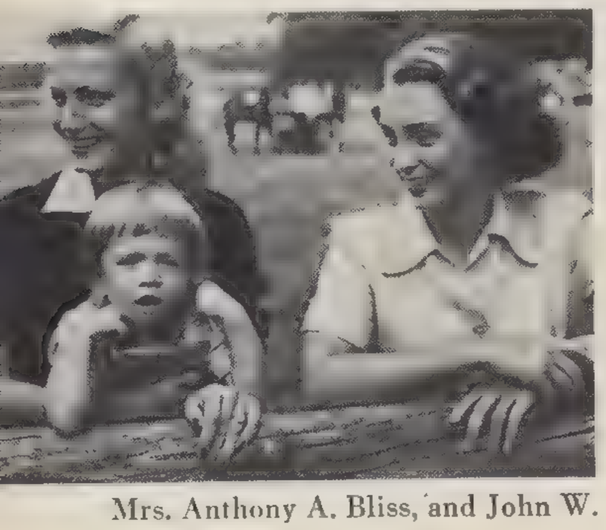
Picnic lunch under the trees. *Left to right:* Edward H. Gerry and Mrs. Gerry, Susan Knott, Cornelia Gerry, Libbie Gerry, Margot Maxwell.



Class lined up for judging in the ring



Master Thorn Watkins and his sister, Torrance Watkins.



Mrs. Anthony A. Bliss, and John W. Bliss; Mrs. Ray A. Graham, junior.



Master James F. Cavanagh, II



Left to right:
Fiona Field
Alison Duffy
Sara Ann Cavanagh
Phyllis Field





Riding sidesaddle, Sara Ann Cavanagh



Winner of a jumping class, Master Dorr Watkins



Charles V. Hickox

THE PICNIC HORSE SHOW

The Picnic Horse Show, for children, in Wheatley Hills, Long Island, this fall had the gaiety of a Dufy painting; the small ring at "Boxwood Farm" with post-and-rail fencing, the green maple trees, the white-jacketed, black-booted children, and the horses—blacks and bays, greys and chestnuts, with their manes braided, their tack soaped and polished. All day, through the dust and warm penetrating horsy smell, swung the heavy odour of green grass, of tramped-down clover, and the pungency of earth and bark. Those who rode for the trophies had read the rules on the invitation:

"1. To be judged for Horsemanship ONLY.
2. No Admission Fee.
3. No Entry Fee.
4. Bring your own Picnic Lunch. We provide the trees.
5. Mothers, Fathers, Brothers, Sisters, and Nurses Welcome.
6. IN CASE OF RAIN—We will just waddle through, if possible."

To the high sound of children's voices and barking dogs snapped back on leashes, the exaggerated megaphoned voice of Mr. Charles V. Hickox, organizer and ringmaster of the show, called classes and exhibitors' numbers. The exhibitors, some fifty children, none over fourteen years old, were judged throughout the ten classes by graduates of the show. Three were junior judges, who worked tensely and independently, competing to be a senior judge next year. And three who had already become senior judges worked together with assurance in another part of the ring.

Some riders were beginners, and whether or not they were in the ribbons, they learned here something of horse-show life. Some of the other riders and their horses had one, two, perhaps five seasons of hunting behind them, could be and are showing in Madison Square Garden. Here is America's small rural horse show at its grass roots best. The best of the Picnic Horse Show is that it's all and only for children, and that means that it's all for the consuming love of horses and the joy of riding.

Left:
Five-year-old Torrance Watkins with her pony, Merrylegs.

DE MORGOLI

IF OLD MASTERS HAD HELD ONE-MAN SHOWS

A speculation on how an art critic might have reviewed the modern art of his time had the Italian Renaissance masters given shows for such journalistic scrutiny

BY ALINE B. LOUCHHEIM

Padua, 1305. On the enthusiastic advice of my good friend Dante Alighieri, I made a trip here to see the nearly completed frescoes in the chapel which have been commissioned from Giotto by Enrico Scrovegni, reputedly to atone for his father's misdeeds and avarice. Giotto has already been outraging those who cling to traditional Byzantine art with its impressive gold backgrounds, its bilateral compositions, its frozen, stylized, and deliberately flat and separate figures. But more than ever this artist will please those who like the art of our time—for it can be seen here at its fullest power. The figures are weighty and majestic, asserting real volume and mass; forms are closely related one to another; settings are naturalistic.

But the revolutionary significance of these paintings is their profound human emotion. The religious story is told in new terms, movingly expressive of common experience. Yet the paintings are so touched with something heroic that even those who maintain that art is losing its splendour and dignity, and who are shocked at seeing such personages as Christ and the Virgin presented as real human beings, will be forced to reconsider their reactionary prejudices. The artist has chosen the most dramatic moment in each scene, illuminating, as if with a flash, its deepest aspects and the intensity of the relationship which exists between persons sharing an important experience. The cycle is as varied as life itself. Giotto is an original and inventive man, a revolutionary in both form and content, rightly attracting advanced young assistants.

Urbino, 1468. It has been common gossip around Florence for quite some time now that Paolo Uccello's wife complains that her husband is so absorbed in the subject he awakens her in the middle of the night exclaiming, "Oh, what a sweet thing is perspective!" Certainly no more zealous and doctrinaire application of that science to painting could be found than in this artist's twenty-odd-year-old frescoes. This mathematical device is rigidly employed again to define the box-like space in his most recent work, "The Profanation of the Host," just shown in the palace here. Yet in the little predella panels there is a refreshing return to an earlier feeling for pattern and lively gesture. Colour is used as much for its function in design as to delight the eye, but it succeeds in making a pageant-like effect. Certain art lovers express alarm about the application of science to art. They recall the architect Alberti's statement that ". . . no painter can paint well without thorough knowledge of geometry," and the contention of Uccello's friend Piero della Francesca that painting is based on five geometric shapes. They wonder, horrified, if such dangerous thinking will not lead ultimately to the dehumanization of art and to a style justifiably called "perspectivism" or "geometricism" or "cubism," et cetera.



SCROVEGNI CHAPEL, PADUA

"PIETA," A DETAIL, BY GIOTTO



DUCAL PALACE, URBINO

"STORY OF THE JEW AND THE HOST," A FRAGMENT, BY PAOLO UCCELLO



THE LOUVRE

"YOUNG MAN WITH A GLOVE," DETAIL, BY TITIAN



NATIONAL GALLERY, LONDON

"THE DEATH OF PROCRIS," BY PIERO DI COSIMO

Venice, 1527. To Titian's studio today and found my journalistic colleague Pietro Aretino sitting for a portrait. We discussed portraiture, inspired by Titian's success in this field (my favourite is one of a young man with a glove). Until our century, portraits per se were commissioned almost only by royalty. Now every intellectual, senator, et al., is besieging the painters. We debated relative importance of likeness or creation of a great work expressive of the artist. Titian strives for both. I believe creating great work is the primary consideration, suspecting someday many paintings will be admired despite the fact the sitter's identity is unknown. We also discussed the new oil technique of the Venetian masters. Common procedure here is to put gesso on canvas and cover it with a weak-coloured earth-red ground; then to work from this middle ground to lights and darks. They use the brush with extraordinary freedom here, making broad, loose patterns and letting the direction, weight, and measure of the stroke show in the paint. Certain critics deplore this new handling, this "unfinished" look. They fear young artists will adopt the method and not bother to learn draughtsmanship. But Titian's brush seems only to enhance his brilliant line and create a tremulous, atmospheric effect.

Florence, 1489. Those of us who accept our art at its face value deplore what might be called the "cult of unintelligibility." In Mantua, collector Isabella d'Este revels in paintings with double-meanings. In this city, the intellectuals up in the Medici gardens have been commissioning such artists as Botticelli and Piero di Cosimo to give specific meaning to classical myths—meanings which this reviewer is inclined to feel interest the artists as little as they do ourselves! For instance, Piero di Cosimo's new painting, "The Death of Procris," seems, like so much of the work by this gifted artist, to be a poignant and poetic statement about death in which allusion to the private fates of the Medicis is as superfluous as the gossip about the artist's own eccentricities (his enragement at flies, his annoyance at shadows, his abhorrence of the crying of men, the sound of bells, and the chanting of friars). The attenuated figure of the jealous young wife (who was accidentally killed by her husband while he was hunting), the tender gesture of the satyr, the mournful, patient hound, and the desolate yet sweetly strewn landscape show how lyric an expression of sentiment Piero has developed, and how personal his linear style has become. We have seen swift changes in the art of our time—it is as little as thirty years ago that this style of linearism, lightness, grace, and decorative emphasis came into vogue along with these fancy double-meanings. Piero is not the greatest, but surely one of the style's most appealing practitioners.

The colour plates for these paintings, with the exception of the Titian, were taken from the extraordinarily beautiful and superbly executed Volumes I and II of *Italian Painting*, published by Skira Inc., famous for twenty-five years for its art books.

CARIBBEAN CRUISE SCRAPBOOK



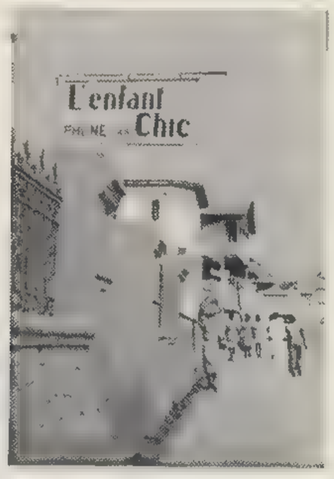


ON THE MAURETANIA



For two weeks last March, seven hundred passengers sailed on the Cunard Line's *R. M. S. Mauretania,* stopping off at five ports: Port-au-Prince, Curaçao, Kingston, Havana, and Nassau. Here are Vogue's tips on clothes and agenda for such a trip on any ship in almost any season. On shipboard there was a buffet choice of being at the right place at the right time for the inevitable, and often amusing, mass planning of entertainment, with the horse races, the concerts, the movies; or of melting with ease, like an abandoned lump of "Silly Putty," into the shipboard continuity of air and sea, sun and motion. The cruise routine in port, for most, lay simply in hiring a car for sightseeing, or in wandering around on a shopping spree; old hands usually went to the nearest beach. Note: It was always hot when in port. The wisest women wore flat shoes, and long-sleeved shirts or dresses, for the sun can burn arms miserably. At the first-port dock, men and women bought straw hats, wore them in all ports.

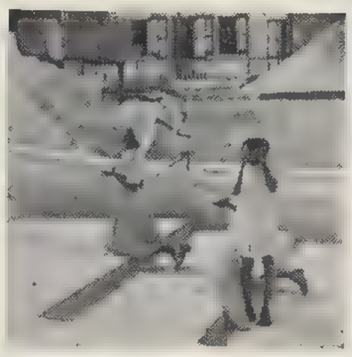
PORT-AU-PRINCE, HAITI



THE DRAWING CARD

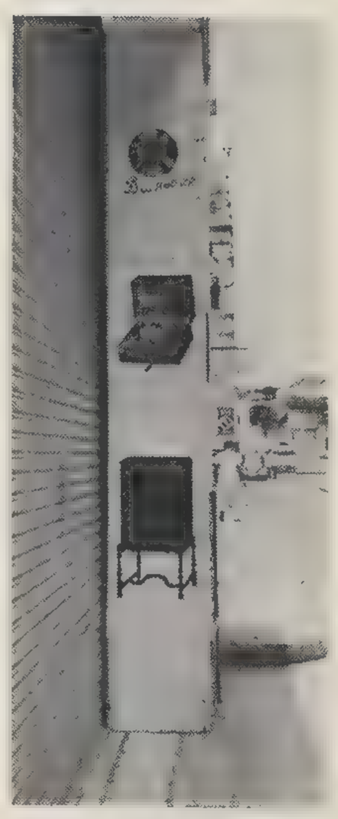


HOME FROM MARKET



ON THE CATHEDRAL STEPS

PORT-AU-PRINCE . . . *The first-stop excitement after three days' sailing—time allowance, eight hours.* The town spilling into the water by the Open Market, the old boats jammed together, their red and blue pennants accents against the pervading brown-white-grey. The constant motion and barrage of noise. Taxis, insistently blasting their horns all day, warning charging pedestrians who swarm over sidewalks and streets, crowding among people on burros and ponies. Over everything the smell of dust. The unexpected pink and white Cathedral; the quick tinny ring of its church bells which never seem to echo. An old man chirping "beep-beep" as he rolls a cart with green bananas. At the dockside, salesmen with mahogany and tortoise shell at their feet, desperately calling, "You going to leave me broke? Look. I give it to you cheap," to passengers who ignored shipboard advice and bought things they "wouldn't buy in their right minds." But they had, never pretending to be in their right minds.



WALL ADVERTISING IN CURAÇAO

Cruising on the Mauretania for two weeks; the ports, the fun, the clothes.



BELL BOY, JOHN SNOOK



ABLE SEAMAN, JOHN MATTHEWS



"QUEEN EMMA," THE SWINGING PONTOON BRIDGE

FRANCES MCLAUGHLIN



THE CONFECTIONER, FRANK DUMBLETON



BOATSWAIN'S MATE, JACK MOORCROFT

MEMBERS OF THE CREW

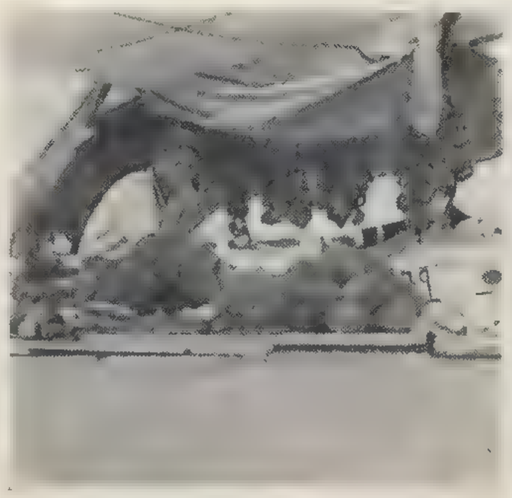
Left: Passenger, first day out, muffled in a coat of Stroock camel's hair (by Originala, at Saks Fifth); a mohair muffler (Best's); John Frederics beret.





LAVENDER HOUSE WHITE FROSTING

CURAÇAO . . . *Solid, placid, with a burgher sedateness, Curaçao relies on the price of its importations, rather than the pressure of salesmen: it relaxes neatly, lets cruise passengers persuade themselves.* The stillness of clear, clean and calm air. An eleven-mile drive from the dock to Willemstad, the island's capital, across land with the look of Nantucket or Montauk, except for the cactus, and the dividivi trees, bent almost at right angles by the pressure of the trade winds. Orange roofs and the blue sea beyond. The whole Hansel-and-Gretel setting; the gingerbread houses and the white-paint frosting on ones of lavender, pale blue. and green. Windmills and goats. The swinging pontoon bridge and the two clocks by it, one telling the time of day, the other when the bridge will swing back. Narrow streets with small shops, Curaçao's free port magnet. *(Continued on page 116)*

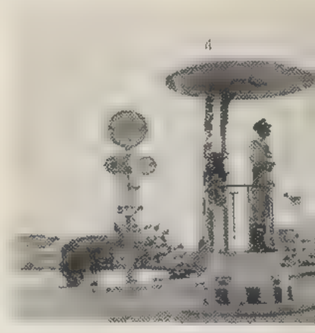


THE FLOATING MARKET

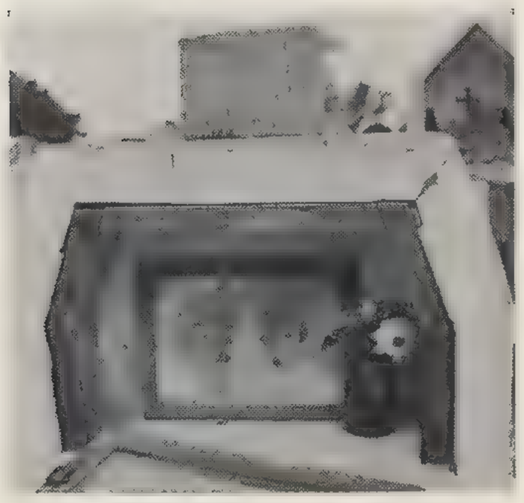


POWER OF ADVERTISING

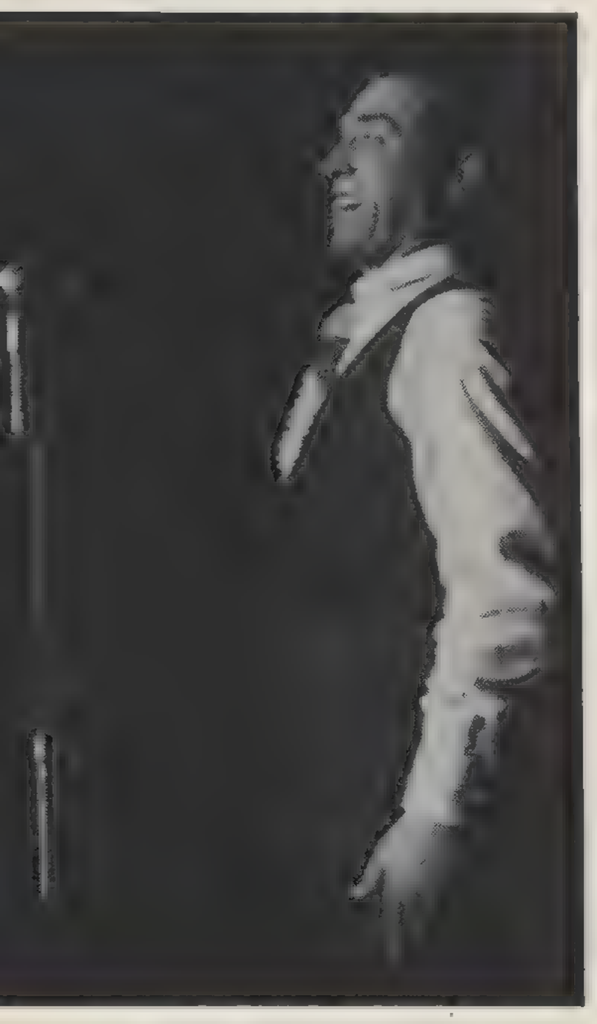
CURAÇAO, NETHERLANDS WEST INDIES



TWO CLOCKS AND A COP BY THE BRIDGE



GRAVE WITH FAMILY PICTURES



CHANSONNIER: LUIS MARIANO

HAVANA, CUBA



SHOW GIRLS AT "SANS SOUCI"



JAMAICAN SUGAR FACTORY

KINGSTON, JAMAICA

KINGSTON . . . *Box lunches from the ship, then a drive into the country.* Cane growing straight and close like an overgrown crew cut. A flopping branch on a cart to mark a cocoanut vendor, his donkey so lop-eared he looked just like A. A. Milne's Eeyore. The church at Spanish Town, with bicycles ridden inside. At the sugar factory, great white oxen pulling carts with neatly laid cane; the fires and blond chaff, the catwalks and cauldrons; and over all a smell of molasses so strong that it could almost be touched.

HAVANA . . . *Only port where the ship stayed overnight, and everyone had a whirling, wonderful evening.* Note: A good day's schedule: shop on the Prado; take in the races at Oriental Park; use a letter of introduction for the *Havana Yacht Club.* . . . That night, the carnival look of the *Mauretania.* Her two orange stacks lit, coloured lights strung from bow to stern; many passengers left in evening clothes and a party mood. The good restaurant, *El Patio*—a dinner of Cuban oysters and red snapper baked in a paper bag. . . . At the jai-alai game, bookies in red berets yelling; the swift, thrilling game on the court, Prussian-blue, outlined in startling red. . . . Then to *Sans Souci,* the night club out in the country; dancing in the open court to "Liebestraum" and "The Third Man Theme," played in Cuban rhythm. Luis Mariano, young and handsome tenor, singing gentle ballads and funny chansons, usually in French.

NASSAU . . . *The feeling of "this is the last port. Make the most of it."* White mourning doves at the little race track, *Hobby Horse Hall.* Stretching white beaches and clear green water. Calypso singers and a good lunch at Paradise Beach. Dinner and dancing under the palms at the *Royal Victoria;* the good after-dinner-drink spot, *Dirty Dick's.* Catching the *last* tender at 1 A.M. at the *last* port; people still buying by match-and-flashlight at the straw markets. As the tender pulled away to the *Mauretania* and on to New York, the drunk on shore slur-singing "Aloha-Oe."

MORE CREW MEMBERS



SHIP'S CARPENTER: STANLEY COOMBS



GAMES DECKMAN: SIDNEY WATKINS



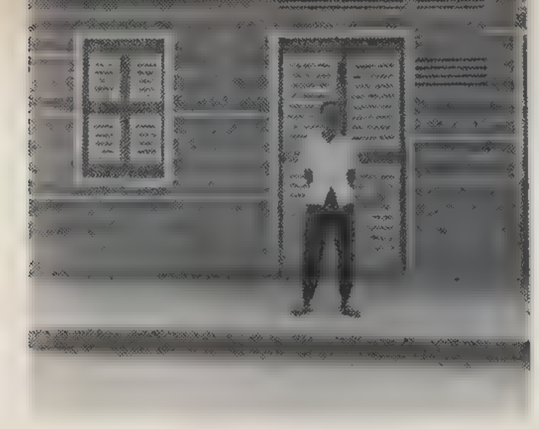
BEDROOM STEWARDESS: ANNE KERR



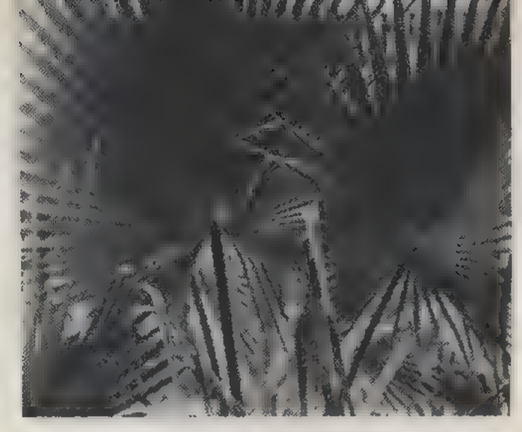
West Indies trade mark, the diving boys:
in Haiti, they call "Hey Missis—
throw a nickel"; in Jamaica, "Say Lady,
say Lady"; and in Nassau, more formally,
"Here, Madame, here."



DONKEYMAN: HENRY LACE



ON A STREET IN CURAÇAO



NASSAU GREENERY





Editor's notebook re: clothes. Since you live out of a closet, rather than out of a suitcase, you *can* take a quantity of clothes (good thing, as valet service is ltd.). You'll need three kinds of clothes. Warm clothes for first days out, last days in. Port clothes (strict formula: flat-heeled shoes, long-sleeved cottons—in a Caribbean town, you walk a lot, under a sun guaranteed to blister). And a small summer's worth of clothes for shipboard life. Take thin cottons, silks; take shorts, two bathing suits; terry-cloth robe, flat sandals. For before-lunch parties, sleeveless dresses (take a cardigan to lunch—dining room is air-conditioned). Evenings, real evening dresses, any night; but you see casual short dresses too. Special tips: a head-scarf for the gales; an oversized change purse for cigarettes, et cetera (for side-trips to the swimming, the gymkhana, on the ship). And—for a man, a shirt for every day of the cruise; black *and* white dinner jackets, Palm Beach suits. . . . *On this page,* cruise ideas—all, by McMullen. **1.** A port shirt, long-sleeved cotton shirt, $7. **2.** Chambray top, piqué-striped chambray skirt; together, $35. **3.** Tie-on dress of the same chambray, $35. **4.** White Moygashel linen; pretty, blue embroidery, about $45. **5.** Blue-dotted white Skinner silk sheath, $35. **6.** A chambray shirtwaist dress, $30. All chambray, by Lonsdale. McMullen dresses, Peck & Peck; Neiman-Marcus.

CLOTHES FOR A CARIBBEAN CRUISE





I

RUTLEDGE

25 NEW UNDERCOAT DRESSES



2



3

Here we go. Off on a ten-page tour of notable dresses—twenty-five of them, all freshly designed. These first three have unusual ideas about how to carve out a fine new career for your waistline.
1. The accent's on the middle syllable. It's the new long basque, cleaving to you faithfully, until it scampers off into pleats. By Larry Aldrich, of grey worsted, under-skirted in rayon taffeta, about $95; hat, Paris copy, by Miriam Lewis; Bacmo gloves; all, Bonwit Teller. Dress also: Garfinckel's; Hudson's; I. Magnin.
2. Here's a waist as small as cloth can make it, and—look—no belt. It's the princesse line, in grey worsted. For décor: stitched white linen collar and cuffs, and a dotted silk taffeta tie. By Mollie Parnis, $90. At Bonwit Teller; L. S. Ayres; and Frost Bros.
3. Pretty double-take. Again, the long fitted basque, belted at the true waist. The full, shirred skirt billows with the aid of its own rayon taffeta petticoat. By Larry Aldrich, of navy-blue chiffon worsted, with a white silk twill tie, $95. At Bonwit Teller.

Now that it's time to wear a winter coat, and now that the coat is apt to be fitted—a dress, a dress, dresses. We thought of that; so did the designers. And here we (they) are with 25 dresses designed since the Paris collections.

4. A narrow shadow of navy-blue jersey, the neckline cardigan-close, the arms bared; the new winter version of Clare Potter's dress that was Vogue's May 15th cover. Over this, a fringe-bordered bolero. All, of British Woollen jersey, $130; Bergdorf Goodman. Bag by Jenny; Best's.
5. A shoe-string tie reefs in a shawl collar, close to the throat. It's beige yarn-dyed worsted, and the skirt holds its bell shape: lined with rayon taffeta, is why. By Larry Aldrich, $80. Bonwit Teller.
6. High-blue jersey, shirred and tied for a pretty across-the-table view. By Talmack, of Heller wool jersey, about $60. Lord & Taylor; I. Magnin. Hat by Sally V; bag by Lou Goldsmith; both, Best's.
7. The coat dress, born to be worn under a coat—fitted. By Hannah Troy, of black rayon faille, sizes 10 to 20, $70. From Bonwit Teller; Harzfeld's. Josef bag; hatter's plush beret, by Brewster: Altman.
8. A crêpe dress, cut so you and it would be very close; and over it, a whither-the-wind-blows taffeta apron. By Nelly Don, of rayon fabrics, $20. McCreery's. Black velvet hat, with a one-sided point of view; by Brewster: Altman. Edwards bag: Arnold Constable.
9. Black velvet, that well-known complexion aid, borders the steep-slit neckline of this black crêpe dress. The skirt is fullish in back. By Diminutives, in rayon fabrics, sizes 10 to 20, $50. From Jay Thorpe.
10. This is a dress of parts—three to be exact. One: a sleeveless dress, billowing skirt. Two: a short-sleeved bolero, of the same rayon faille. Three: a vest of red-and-white silk Shantung. $40. Altman.

THESE, UNDERCOATS:

FOR GOOD REASONS



4



5

RUTLEDGE



6



10



9

7



8





11



12

11. The thing about a black crêpe dress is, it's so right so often. The thing about *this* black crêpe dress is, its fine tucking over the bodice and part way down the skirt (the rest of the skirt: unfettered fullness). Rayon crêpe, $60; Bonwit Teller.
12. There's something that makes the taut little basque of this dress different from all others. The something: knit wool, banding neck and sleeves. The skirt is all rustle. Of navy-blue silk taffeta Shantung. By Kane Weill, $50. Saks Fifth.
13. A wonderful cuff of a collar, standing a little away, and wide. Then the dress is buttoned down the front, where it has full pleats set into a full skirt. Of polished navy-blue rayon ottoman faille. Designed by Kane Weill, $45. Best's.
14. A dress of black silk taffeta. But you *should* see it dancing. The pleated flounce moves with every step, making the full skirt gaily fuller. Black silk velvet bands the neck, the skirt. By Hannah Troy, $125. Bergdorf Goodman; Frost Bros.
15. Pale amethyst, set in the shimmer of antique silk taffeta. And all so young—the short sleeves, the belled skirt, swinging from a tight basque. By Rembrandt, for Carolyn Modes, $40. From Arnold Constable; Mandel Bros.; A. Harris. The "Faint Accent" stockings by "As You Like It."

UNDER COATS AT NIGHT: SKIRTS THAT DANCE



13

14







16



17



18

LIGHT DRESSES:

NEWS UNDER WINTER COATS

16. A crystal grey dress, the colour soft and shifting (the rayon faille fabric is iridescent), the lines soft and slender. A good opening—unbuttoning to below the waist. A good addition—your own scarf. By Baron Peters, in fabric by Skinner. $55. Altman.
17. Flaxen blond in Juilliard worsted. At the stroke of six, off comes the brown-and-white silk organdie neckerchief. $40. The dress and Brewster hat, at Altman. The bag, by Bass, at Milgrim.
18. Wheat blond jersey, a very special Heller wool jersey with satin backing. Note how closely the dress cleaves to the ribs—that's the place where the French now put the emphasis. $40. Best's.
19. The champagne dress, in paper-thin rayon taffeta moire—one of those dresses that brings an air of excitement into every room that it enters. By J.L.F., in sizes 7 to 15. $50. Altman; Hutzler's. The half-a-cap, in black velours and glistening ostrich, by Lilly Daché.
20. Silvery silk, called parchment silk and aptly so, with handfuls of pearl beads and rhinestones on the hip pockets. In sizes 7 to 15. $35. The dress and the Ingber bag, both at Saks Fifth Avenue.
21. An icicle-blue silk taffeta dress—obvious here, the incredible number of gores in the skirt; what you can't see is the gathered yoke that makes for such a pretty neckline. $40. Bonwit Teller.
22. A rayon faille dress in the warm, soft colour of candlelight, crushed into folds at each shoulder and opened into a wide fan of pleats in front. $35. Bendel's Young-Timers; Neiman-Marcus.
23. Heavy, beryl-blue silk, with as much skirt as it's humanly possible to gather onto one waistband. By Anne Fogarty. $50. Dress and Ingber bag, at Lord & Taylor. Dress only, Neiman-Marcus.



19



20

21



22



23







UNDER MRS. EXETER'S COAT

24. Think hard. Can you think of *anyone* who would not find this dress wearable? It's a sheer black wool coat-dress, buttoned down one side from collar to hem. For Mrs. Exeter (because it comes in sizes up to eighteen)—but so ageless she'll probably find her niece in the exact-same thing. By Talmack. $70. De Pinna; Garfinckel's.
25. A dress with knowledgeable ways about the larger figure. The bodice is softly draped; the skirt falls straight, but actually has a softened line. Kind gestures, both. By I. Doctor, of black Bloomsburg rayon crêpe, $45. Cut in sizes 14½ to 24½; and sizes 16 to 44. At Altman; Marshall Field. White feathered hat, by Braagaard. The suède gloves, by Bacmo, are at Lord & Taylor.

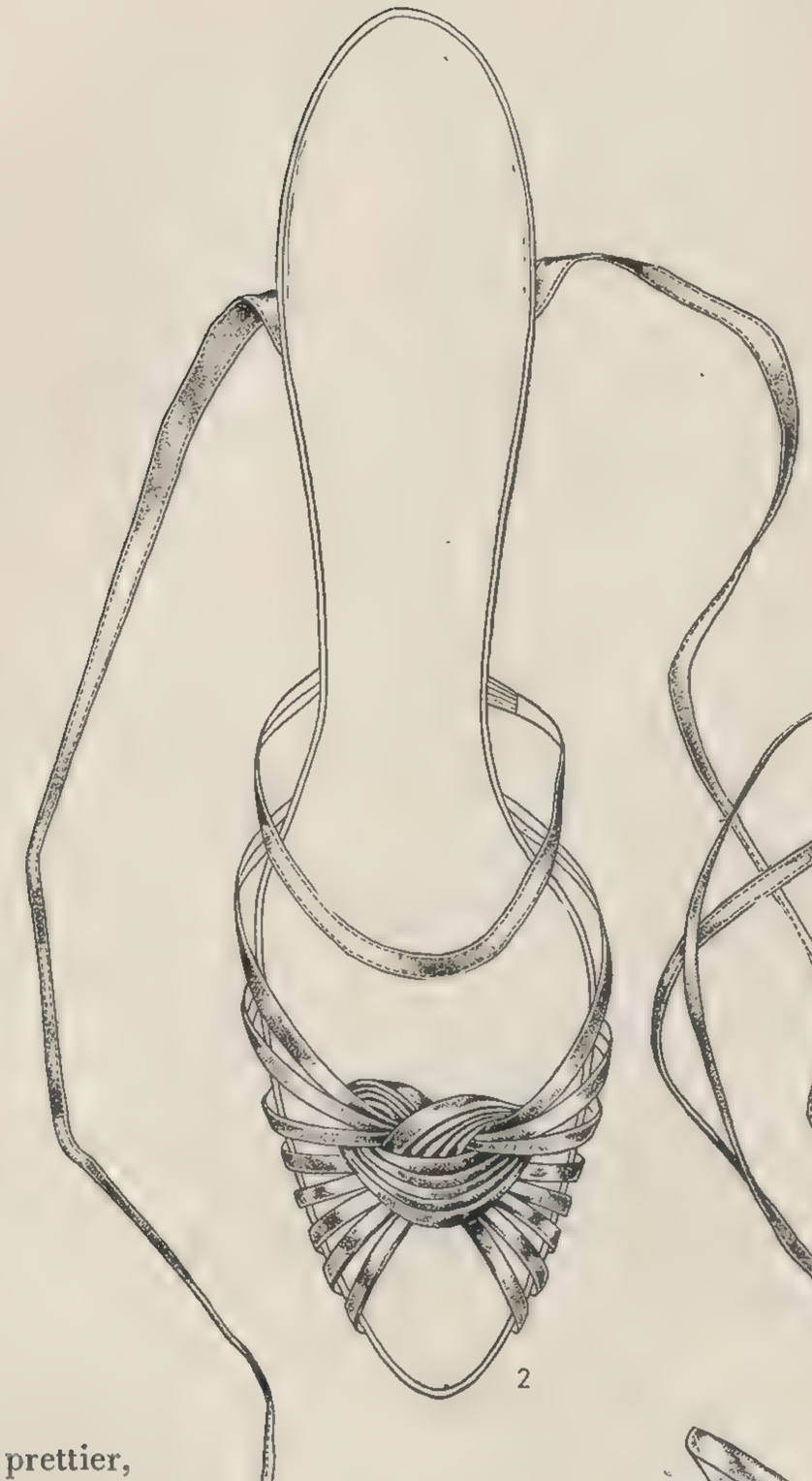
THE OVERCOAT, FITTED—IN THAT WONDERFUL MATERIAL, MINK

Opposite: The mink coat with even more than mink to offer—it has one of the best figures in town. The coat, in Umpa natural ranch mink, the black velvet hat veiled with rhinestones, gloves of French kidskin—everything, Henri Bendel.

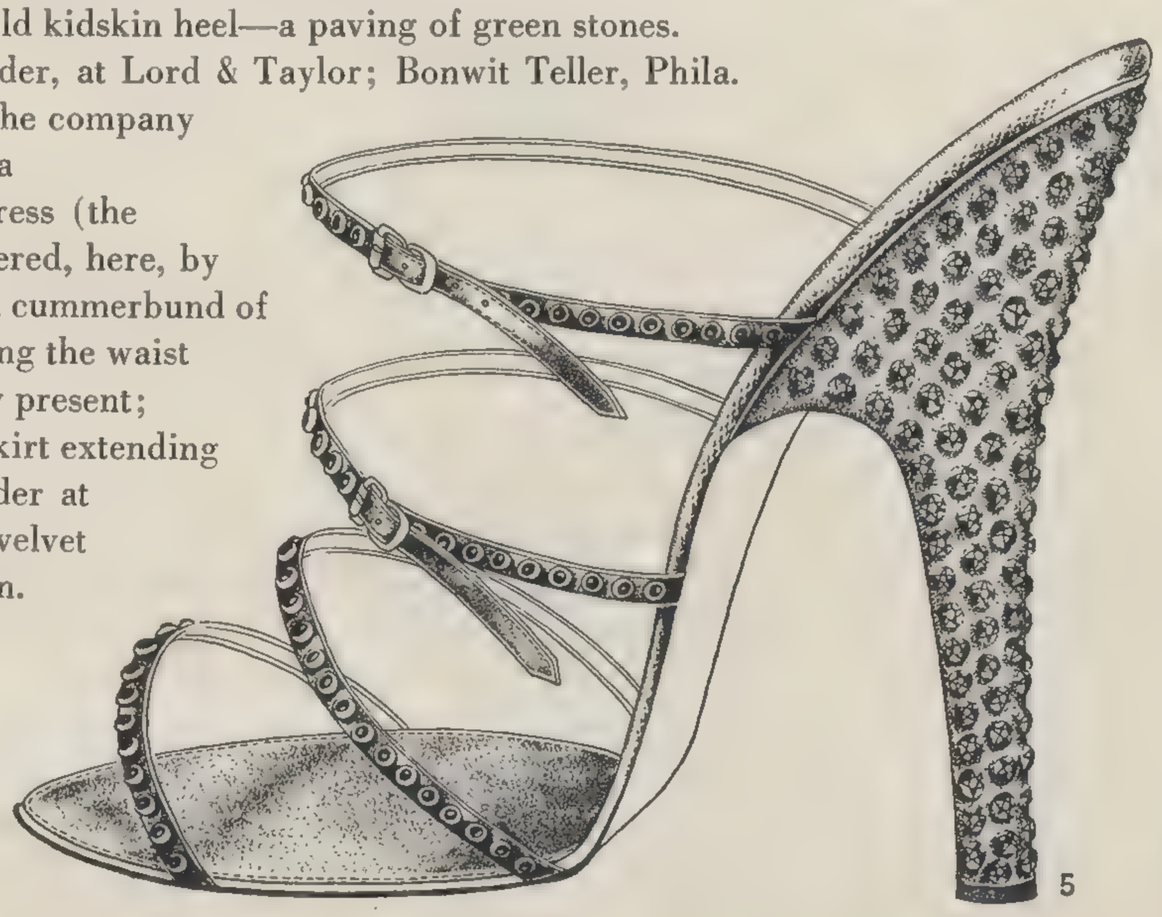




EVENING WINDINGS







Here, to make a pretty foot prettier,
new versions of an idea we love:
sandals made of
ribbon-narrow windings
of kidskin, or of velvet, or of satin;
mounted on high heels;
touched, perhaps, with a jewel or two.
Their world, the one shown
on pages 84 to 89—
long *and* short evening dresses.

1. Sapphire-blue satin sandals overlaid with black embroidery. By Newton Elkin, $24, at Lord & Taylor; Bonwit Teller, Phila.
2. Silver-coloured kidskin striplings, swirled and knotted. $35 at Delman.
3. Latticed gold- and silver-coloured kidskin striplings. $40 at Delman.
4. Silver-coloured kidskin striplings, $35 at Delman.
5. Green satin straps, a gold kidskin heel—a paving of green stones. By Newton Elkin. $48 to order, at Lord & Taylor; Bonwit Teller, Phila.

Opposite page: Example of the company
these sandals might keep; a
bare-topped short evening dress (the
black velvet bodice is covered, here, by
a bolero to match). There's a cummerbund of
pale blue silk satin wrapping the waist
more prettily than a birthday present;
a great swoop of satin skirt extending
the implication. Made to order at
Hattie Carnegie. Black velvet
striplings, $29 at Delman.

PHOTOGRAPH BY
FRANCES MCLAUGHLIN
DRAWINGS BY
VICTORIA PARKER

LIGHT FARE, AND DELICIOUS

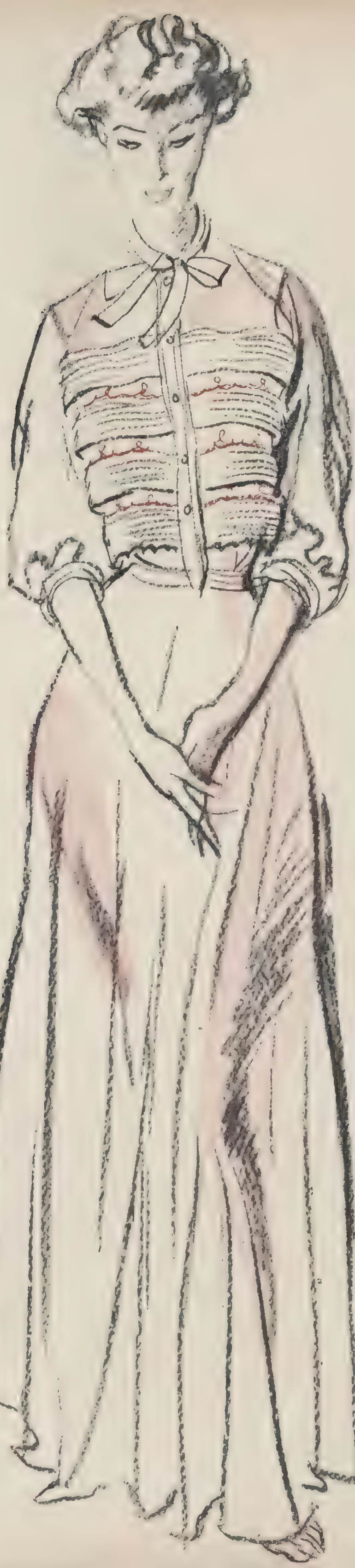


Above: A peignoir that is hardly more than an aura of light. Of nylon net, the yoke sprinkled and buttoned with rhinestones; and delicately threaded with passementerie, $40. White nylon tricot nightgown, with braided straps; a bodice of net, $25. Both by Vanity Fair at Bergdorf Goodman; The Dayton Co.; Frost Bros.

Opposite page: The slip she is wearing is of white satin and yards of lace, $40. The petticoat at left on the table is of pink satin, with a deep border of lace, slit on either side, $20. On the table at right, a petticoat of white silk crêpe, with a double border of white lace, $20. All are by Fischer at Altman. Slip also, Bonwit Teller, Phila.; I. Magnin.

LIGHT FARE, AND DELICIOUS *continued*







What we have here is a collection of delicacies, lightly but firmly built of nylon pleatings and lace and net, so weightless that what they are is mostly a feeling. The same nice one that wearing perfume or 51 gauge-15 denier stockings can give you, of being just about the most deliciously fragile lady since Camille.

1. A nightgown of pale blue nylon tricot; embroidered net at the hem; the bodice of net is embroidered with flowers. By Rhythm, $16; at Saks Fifth; Garfinckel's.

2. Schiaparelli's pink nylon tricot slip, part of her first collection of lingerie; a tightly fitting basque bodice with a circle-on-circle skirt compassed with inserts of white lace. $25; at Lord & Taylor; Marshall Field.

3. White nylon tricot nightdress; the bodice, tiers of pleats embroidered with rosebuds; cuff sleeves; a wide skirt, with a little pleated belt. By Kickernick, $30; at Best's; Strawbridge & Clothier.

4. White nightgown of nylon tricot with a deep-cut collar of lace and net, delicately striped. By Seamprufe, $9; at Stern's.

5. A petticoat to wear beneath a full skirt; gathered circles of pink nylon tricot, banded with row on row of black lace. By Schiaparelli, $40; at Lord & Taylor; Hutzler's.

6. A little white nylon tricot petticoat; the hem, a pleated business of net and lace. By Kayser, $5; at McCreery's.



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6

LIGHT FARE, AND DELICIOUS

continued



COFFIN

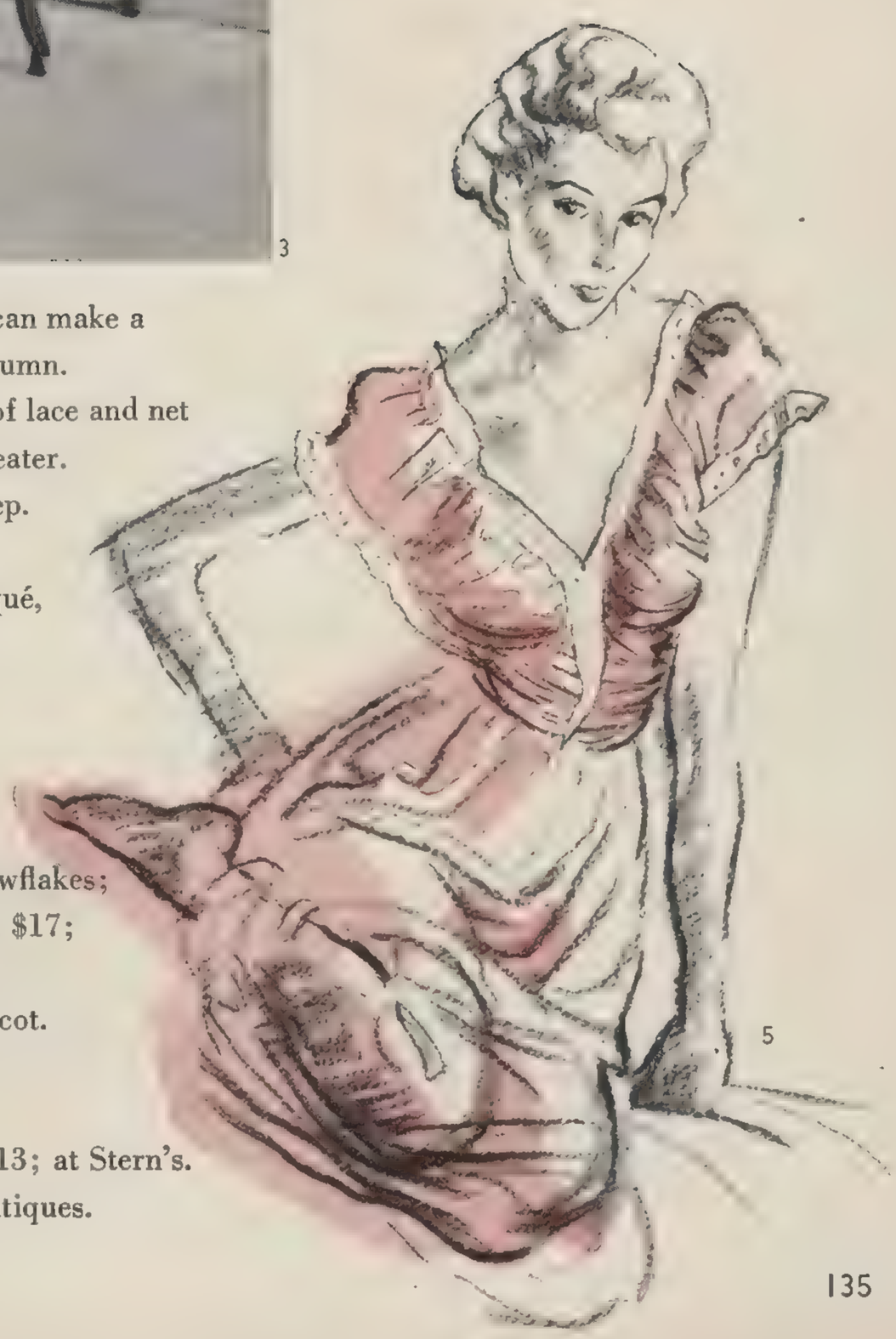




3



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5

More news of lingerie. Of the light, slightly stiffened slip that can make a full skirt look like a fashion, like *the* fashion this autumn.

The nightdress; nightcoat with every inch pleated. The two ounces of lace and net that can make the whole difference in how you feel in a tweed suit and wool sweater. Everything nylon, a fact, of course, which makes the whole difference in the upkeep.

1. A languid little bed jacket of blue nylon tricot, with collar and cuffs of net embroidered with appliqué. The nightgown has the same appliqué, and wide, gathered shoulder bands. By Faerie, the bed jacket, $7; the nightgown, $9; at Lane Bryant Stores.

2. The bed jacket, pink and pleated and ruffled and bowed, is of nylon tricot, $20. The nightgown that goes with, has a high-cut Empire waist, and is laced up the back, $30. By A. H. Rogers; at Bonwit Teller.

3. Three parts air; one part slip. Of sheerest nylon tricot, dotted with snowflakes; edged in white lace, gathered and ruffled and stiffened lightly. By Gotham, $17; at Jay Thorpe; J. W. Robinson.

4. Blue nylon tricot slip; the bodice and hem, deep bands of trellised tricot. By Dutchess, $9; at Stern's.

5. Nylon tricot nightdress with little gathered sleeves melting into a deeply cut neckline edged with lace. By Munsingwear, $13; at Stern's.

Photographed at Roslyn Rosier's Town & Country Antiques.



INTERVIEW: DEEP-COUNTRY

Exactly the right clothes for the deep-country life are quoted here by Mrs. Robert Gibb, who lives the year around at Oldwick, the elm-tree and picket-fence village that is New Jersey's New England. *Opposite, above:* A scarlet flannel shirt—but a lightweight flannel—worn here by Mrs. Gibb, with a slate-blue golf skirt, a cowhide Phelps belt. Pendleton shirt, $17; skirt, $18. At Altman. *Opposite, below:* Mrs. Gibb (being nudged, on the one side, by a Labrador retriever; on the other, apparently, by a brand-new Buick Super) wears tweed jacket, grey slacks, grey turtle-neck sweater. Her jacket, a precise copy of a man's, in red hound's-tooth-checked British woollen by John Alexander, $75, at Lord & Taylor; Harzfeld's. Slacks are ladies' Daks; Saks Fifth. Sweater is by Jantzen. *Right:* Moss-green Crompton corduroy, salmon-pink shirt—delicious combination. Jacket, $13, wrap-around skirt, $15. New—the grip fastening. By Elizabeth Phelps. At Lord & Taylor. *Below:* Mrs. Gibb wears a country suit—new, the suède bolero, the suède-trimmed Anglo tweed skirt. Jacket, $50. Skirt, $35. Sweater by Premier, $10. All, Henri Bendel. Schainman suit, also, J. P. Allen. The Very Young Party climbing the fence is the second of Mrs. Gibb's three sons.





MRS. ROBERT GIBB AND HER SON, ALLEN

JOFFÉ



MRS. EXETER'S IDEAS—IN VOGUE PATTERNS



COFFIN





It's a happy coincidence, Mrs. Exeter thinks, that this year's strong fashions are so often *her* fashions—the coat-dress, for instance, and the dress with jacket to match. (Not to mention the moderately full skirt, whose cause she's championed through many a skinny-skirted season.) These new patterns make the most of the coincidence; make the most, too, of the ideas Mrs. Exeter talked about in the October 1 issue of Vogue.

Far left: No. S-4242. The jacket dress, one of Mrs. Exeter's best press agents. She likes this one for its jacket, a bit longer from neck to hips than she is.

Left: No. 7535. The coat-dress—because, because. Because, in this case, it has a good yoke line, a prudently flared skirt. Photographed in a crisp brown-and-white pin-checked worsted by Botany. Hat by Mr. John, wild mink muff by Maximilian.

Above: No. S-4249. An evening dress with all the most appreciated flattery—little sleeves, wide neckline, full skirt. To be made in a dull satin or faille, a colour that is *not* dull.

Right: No. 7553. The shirtwaist dress, better than ever with a seven-gore skirt. Why not have it in challis?

Far right: No. 7527. The draped neckline Mrs. Exeter likes, a skirt with two deep front pleats; a dress to make in, perhaps, faille crêpe; in a muted grey or blue.

(For other views, see page 148.)



FRENCH TO THE BONE



Three figures, French to the bone. Not just foundation garments,
in the eyes of the Paris dress designers, but actually their *dress forms.*
On figures like these, this season's Paris collections were launched.
The news about the girdle and brassière above is this: they are French—
designed by Madame Lebigot in Paris—imported by Lily of France,
but, for the first time, they are being made in American sizes, and are now
ready-to-wear. In sizes 32 to 38, a brassière of satin and lace,
with a U-shaped wire its construction-work; $18.50. In sizes 26 to 32, a girdle
with lace-encrusted satin panels, a long line; $70. Both, Saks Fifth.
Peignoir of blue nylon tricot with black lace; $85. Bonwit Teller.
The news about the foundations at right is this: Dior and Balenciaga built
their new collections on these figures. Both, made for them by Lefaucheur.
Above, right: for Dior, a long line in pale yellow, made with Lastex. Saks Fifth.
The one below: for Balenciaga, black, firm. Bonwit Teller.

FRANCES MCLAUGHLIN



complexion tint
for all-day beauty

Frances Denney
TEXTURE TINT

The new glamorous liquid make-up that is flattering to every woman—every complexion. This new, different foundation covers the face with a sheer veil of color—and at the same time *texturizes* the skin. A creamy liquid that modifies little lines instead of merely covering them—coaxing them out of existence. Hides little flaws and skin imperfections so the complexion is smooth and lovely. Has such a feathery, light feeling your skin feels 'alive' . . . not burdened with a heavy make-up film. Texture Tint is such a complete make-up it can be worn without face powder for a fresh, young, radiant look . . . and you are beautiful all day, because the glamorous, flattering color of Texture Tint lasts all day without touch-up.

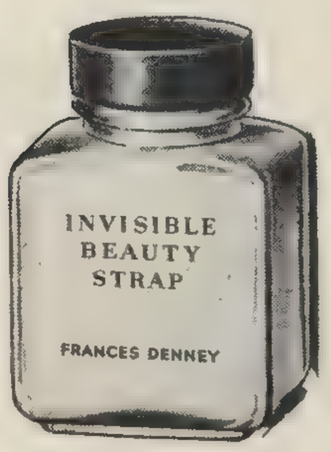
Six beautiful shades . . . to cover your face with a sheer veil of beauty-tint.

$5*



INVISIBLE BEAUTY STRAP...

startling new cosmetic that gives the face a bracing, firming, lifting feeling—acts as a "face lift" to take years off your age. **$5***





LIPOID LIPSTICK...

the beauty lipstick to make lips luscious, line-free, young-looking—in fashion-right shades, including "Night Club," a vibrant, dramatic ruby red. **$2***

*plus tax

At selected cosmetic departments or FRANCES DENNEY, *Philadelphia*

I dreamed I starred on television in my

*maidenform® bra

I'm beside myself with joy—that girl on TV is no one but me! I'm the nation's darling, the double image everyone wants to tune in! Bare facts show every other leading lady is out-of-focus with envy! They know my lines are better in my Maidenform bra.

Shown: Maidenform's Chansonette in white satin. Also available in broadcloth; and nylon marquisette and sheer...from 2.00. Send for free style booklet to Maidenform, New York 16.*

There is a maidenform for every type of figure!



*Reg. U. S. Pat. Off. ©1951 Maiden Form Brassiere Co., Inc. Shoes: Delman Hat: Mr. John

MARRIED INTO A FINE CITY

(Continued from page 98)

tonsures, proud or pitiful outcasts according to their resilience, living on leftover jobs from their publishing friends and many cups of black coffee, or tea bought for them.

Before the coffeehouse, the statue of Torquato Tasso is turning his back to the arguing men at the vaulted window, his enormous arm lifted in a pathetic greeting to the water-spilling sphinxes and lions of the market-place fountain, an incidental posture but reflecting quite properly the last haunted years of this poet when, between spells of insanity and fear of the Inquisition, he had come to this town, humbly begging for peace and shelter. "*Poverino,*" Mother says when passing the stone giant on her way to Mass in Maria Maggiore. She is always ready with tender compassion.

Comes the month of November, with the familiar sights of town swallowed by dense fog, and every morning like yesterday's: the cold wind, in it the sounds of bells, frozen drops of time; and after a while everything drowned again in fog. The only assuring sign is the curling smoke from the chimney of the yellow stucco house opposite ours.

"Yes, the Swiss," says Mother. "He has bought 2,000 kilos of coal. Today he has gone off in a car, yesterday it was a bicycle."

Mother knows everything although she can not lean out the window as on warm days and call to passers-by. Instead, she is calling to us many times a day: "*Ciao,* come quickly, the Swiss is taking his car out—and my, all the smoke from his chimney!" Her voice rings heartily, perhaps a bit more than usual. My husband is still without a job, and we without coal. The cold from the stone floor and unprotected windows is nagging us. My husband does not mind Mother's numerous comments.

"It's Italian family life, vociferous like bells—and then, think of her life."

Mother's life had certainly not been gay. Her husband, an engineer, shot himself to death after having lost her and his money through gambling. She was left with two little sons on her hands, one of whom died at the age of seventeen, in the last war. Mother's grief, resentful toward her husband and tender toward her son, is preciously retained by the stones of houses and street corners which she has to pass on her daily errands.

The large pink house, at the top of the steep staircase leading to the city walls, where she had lived with her parents and then with her husband, the Greek pillars of the old classical school which her sons attended, the hospital with the cypress where her younger son lay dying, the florist at the church of Maria Maggiore, where she buys her flowers for the dead, the rich Swiss in his yellow stucco house where she has waited for messages from her son while he had been with the Partisans—these are the tangents of her circle, within the circle of the old city walls that feed on her sorrows and return them to her, fresh and young like her voice and steps, those innumerable, hurried steps she takes to Mass and cemetery as if she were to miss an appointment. At home she putters around in the same hasty way, never finishing her partly imagined household chores. But no matter how spotty her greenish house frock, how unkempt her hair, her face looks always smooth and oval, with fine sniffling nostrils as if she were in a summer garden.

"How do you manage to look so sprightly even on these cold days? You can't wash yourself properly."

"I never do much washing," she agrees heartily. "It's an American or British superstition."

"But it makes you clean, Mother."

"Clean of some sort—if things were as easy as that there would be more purity in this world." She spits daintily into the corner of her frock, begins to polish the silver plate on the dining table, and is still polishing when we reach the front door.

It is raining outside. The beggar at the coffeehouse is hiding his moustache between his knees.

"Why do you always have to argue with Mother about cleanliness? Remember, this is the country of St. Francis. He sang a hymn to the fleas that plagued him."

"*Ciao,*" cry the doctors and professors on bicycles, "not back to America?"

"No, we are here to stay."

"*Peccato!*" they wave their hats. Two old ladies are dragging by on canes. I have never seen them before but they smile at us as if they have bitten on dry cookies. They are wrapped in black rags rather than coats but otherwise have a dignified owlish look.

"How is it possible I have never seen them before?"

"The two ladies? They are only visible in the dark or bad weather."

"Witches?"

"The two ladies of Discouragement—no, ashamed of their bad clothing, I think. They know all teachers without employment, so they smiled at me."

I learn that the list of unemployed teachers hangs out in a school called Discouragement. That is the place where the two ladies are teaching, and where we are going now. Discouragement is the unofficial name of a certain state school, with the saddest students who can not make College, and the saddest teachers who have given up all hope for better careers, but not for a pension.

Up in the employment office we find news for us, a teaching position in a village school, up in the mountains, two hours train-ride from town. My husband will find another professor of philosophy there, a doctor of Oriental languages, and a French teacher, none of whom could find better places.

Valnegra is the name of the place. I remember it from an excursion back in August, black like its name, merging into shadows of the

(Continued on page 143)

MARRIED INTO A FINE CITY

(Continued from page 142)

bare mountains, their peaks flaming red in the sunset, an image of despair and ecstasy rather than reality, all roads fading away, nobody around to ask for directions, only soft brown cows and two peasant boys hiding their faces. An alley of thin touching trees seemed the only place of sociability, the little enamel pieces on their trunks told you the name and dates of dead people in whose memory they were planted.

We go to the Valnegra School with its façade of flaking walls and broken windows. The solid door is slowly opened by a sullen priest, a stick in his hand. In tramp the children, a silent flock, their heavy shoes clattering on the stone floor. The classroom is chilly, no stove, no pictures or maps.

"We are not accustomed to heat here," says the priest. "You will get used to the cold."

The next morning, I am in bed with chills and fever. Valnegra is no place for pleasure trips. Mother will call her uncle, an old country doctor, but—as she assures me—he only comes when people are really dying. He had come to old Luigia, shortly before her last rites, old Luigia, who had had such a quick and serene death: a death, says Mama, worth a life of pain, so the doctor would not interfere.

No, I am neither dying, nor feeling serene; therefore no need of calling this old doctor. Mother has a politely worried look in her eyes that tells me it is beyond her comprehension. Staying sick in bed without dying is as useless as washing yourself carefully without going out to visit people, or as fasting without going to Communion afterwards.

"Maybe you are too much alone," she says with warm politeness. To her, being alone is a sickness that should not enter a circle-life.

So she is keeping me company, every morning after Mass, and tries to convey to me some of her happiness. In the month of November, the prayers are supposed to reach the dead more directly. From her rosy animated cheeks, her flashing eyes under the becoming black veil, I gather that she has called on her dead son, and even quarrelled a bit with her husband. It certainly makes her look younger and busier than ever before. She is eagerly tripping around the little oval table in the dining room where she has arranged all the photos of dead family members close to her heart. There are flowers and an eternal light burning.

Mother's heels go on clicking. No more green house frock and *pantoufles*. The month of the dead is too full of social occasions for being sloppy. Bells are calling for new prayers and visits at the cemetery. In the evening, there are gatherings with neighbours, saying the rosary together, and eating roasted horse chestnuts and cookies. Mother is bringing some home to me. They are called bones and breads of the dead, dry and brittle things tasting of anise.

"If it weren't for the dead, I wouldn't see much meaning in life," I hear Mother saying to Tina, the maid. My door is closed, but their loud and cheerful voices ring through the grey afternoon, right to my bed as if it stood in the kitchen.

"I don't mind the atom bomb, let them drop it," says Tina, "but I do mind the dead. I'm afraid of them."

"Let them drop the atom bomb," Tina says again, "somebody will be left over to care for the dead. Always somebody left over."

"No, no, don't say that," says the hoarse voice of a man. It is Giacomo coming to cut the wood for our stove. "I like to have my family crying over my grave. Now they only cry when I'm drunk." He must be recovering from one of his drinking bouts. He is always getting sentimental then, as Mother told us.

"It's a fine place, our cemetery," Mother says eagerly.

"And so convenient, Madame, with your permission—the house of prostitution is right on the road to it."

That is the road we are going, now, after I have gotten up from bed. I am carrying the flowers, my husband the bottle of water for the vases at the tombstones.

Now I can see with my own eyes what a beautiful place the cemetery is, right at the foot of the hill, the city unfolding on it with its walls and belfries, so clear and distinct as if offering a gift to the unseeing eyes on the photos attached to the grave stones.

On our way back, we meet the professors and doctors on bicycles and motorcycles. They all stop to congratulate me on my recovery as if I had been half-dead. One of the black-clad ladies of Discouragement is even shaking hands with me, and her glove smells strongly of camphor.

"*Tanti auguri*," she says, "but how did you recover?"

"Thank you, it was just an ordinary grippe."

She looks disappointed.

"What was the matter with her?"

My husband laughs. "She is the one who told a friend of Mother's that you have been carted off to the hospital—and then it spread through the whole city."

"Never mind," says Mother when she hears about our encounter, "she means well in her way. It is such a beautiful cemetery."

And suddenly turning to me, mother says,

"You can count yourself lucky to have married into such a fine city. What did you do to deserve it? Travelling around—" She laughs. But from the way she is now polishing the silver plate, with the corner of her frock and a dainty spit, I can see she is angry at something. She is trying to polish it away—me or some older anger in her circle. But for good or for bad we are in it. We are caught for good or for bad.







WITH A LOW BACK

There is always the problem of—the foundation for the low-back evening dress. All these solve that problem, along with any others you might name.

Left: A strapless brassière with a low back, and a way of staying up without undue pressure. Rayon satin and nylon marquisette. By Edith Lances. $7.50. Saks Fifth. A lean, long girdle with an assurance of a tidy middle, via elasticized panels. $15. By Nemo. Altman.

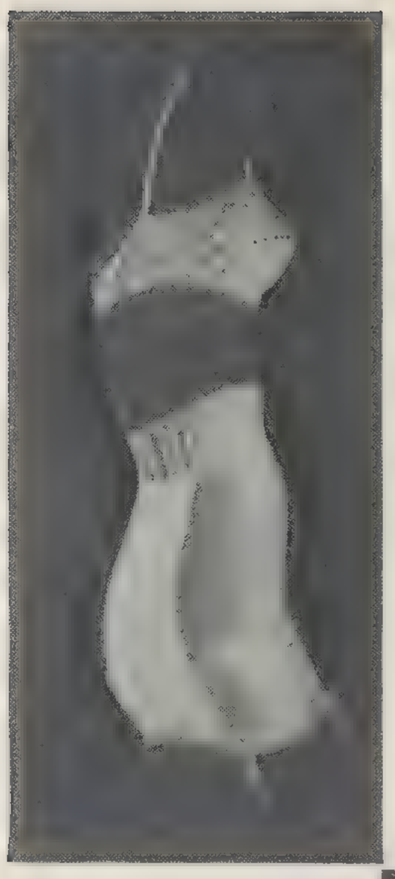




Above: Another "dress form", a new foundation by Nemo, with a low-cut back. Of black nylon taffeta with elasticized satin back panel. Side sections of elasticized nylon net. A pretty frilling of net, at hem. $18.50. Altman.

Left: Everything *but* the dress is here, in one pretty package. A slip, girdle, brassière, and pants are incorporated; some parts are detachable. The whole thing fits like a dress, thanks to a long Talon zipper. Again, the back is low. By Van Raalte. $19. Bloomingdale's.

DRAWINGS BY DE MARSAN



Above: Curved down a little at the back, a light brassière of sheer nylon. And: a girdle with elasticized satin front and back; knitted nylon sides. Both by Jantzen. Bra, $4, Bloomingdale's. Girdle, $10. John Wanamaker.

Right: The least brassière, so lightly balanced that it stays, without straps; held with a hat elastic at back. In cotton piqué, by Bra-Vette, $3. Best's. Girdle of elasticized satin; knitted sides. By Vassarette, $11. From Saks Fifth.

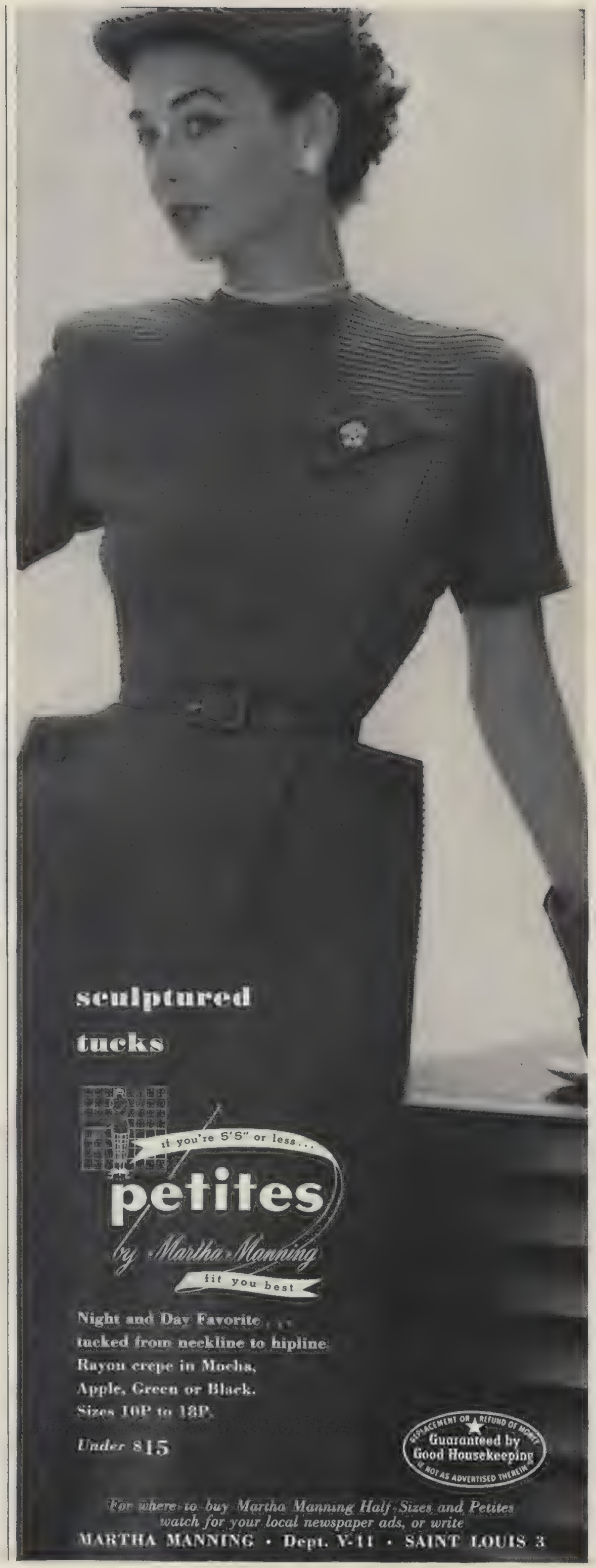




Above: Curved down at the back, a strapless brassière of embroidered, sheer nylon; lightly, firmly boned. Girdle with ribbed top; nylon and leno elastic sides. Both, by Munsingwear. Bra, $5; the girdle, $8. Both, at Best's.

Right: It adds up to complete control: a long brassière, a long girdle. Bra, of cotton lace lined with rayon satin; low at the back. By Maidenform, $5. Pantie girdle; elasticized front; knitted side. By Vassarette, $11. Both, Best's.







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70 MENUS *continued*

MRS. CHARLES SUYDAM CUTTING

Gladstone, New Jersey

Anytime

CURRIED PRAWNS AND RICE

CONDIMENTS

(grated cocoanut, fresh if available; chutney; dried fried onions; popadams, made crisp in the oven with a dab of butter)

MIXED SALAD—GREENS AND TOMATOES

(served at the same time)

Light dry wine or beer *(very chilled)*

ORANGES BAKED IN THEIR SKINS

Curried Prawns and Rice

2 lbs. large shrimps
4 large Bermuda onions
2 stalks celery
1 fresh red pepper
⅓ cupful sweet apple sauce
1 pint milk
1 cupful heavy cream, or 1 cupful cream made from freshly grated cocoanut
1 lb. rice
4 tablespoonfuls butter
4 tablespoonfuls flour
4 tablespoonfuls Indian curry

Boil shrimps with sliced onions, sliced pepper, celery, salt, for ¾ of an hour. Remove shrimps, set aside in enough liquid to keep moist. Strain the cooking water and add apple sauce, milk, cream, butter, flour, curry powder. Cook and stir steadily for one hour, add the shrimps and keep very hot for several hours before serving. Do not stir after adding shrimp. It is advisable to cook prawn curry a day in advance; reheating enhances the flavour enormously.

Baked Oranges

6 large navel oranges
1 teaspoonful brown or maple sugar per orange
25 black or ordinary fresh walnuts
2 tablespoonfuls finely shredded orange peel
Few drops orange Curaçao liqueur

Remove tops of oranges and scoop out all orange pulp carefully, reserving the shells for cups. Scallop edges with scissors. Chop walnut meats and sauté lightly in butter. Cook shredded orange peel separately in light syrup. Finally mix orange pulp, nuts, shredded peel with sugar. Heap mixture into cups adding a few drops of orange Curaçao liqueur to each orange. Bake 10 minutes in very hot oven.

Dinner

SPINACH CLAM SOUP

ROAST LOIN OR LEG OF PORK

RED CABBAGE WITH APPLE SAUCE

PARSLEY POTATOES

COFFEE JELLY

(very strong; moulded with maple sugar and rum egg sauce)

Spinach Clam Soup

(serves 4)

1½ cupfuls finely chopped or ground fresh cooked spinach
1 cupful cream
2 cupfuls fresh clam juice (bottled will do)
Dash of grated nutmeg
Ground whole peppercorns
Salt

Stir the spinach, cream, and clam juice together with seasoning until it comes to a boil and serve—with hot corn pone.

This is also good chilled.

Fall or Winter Dinner

RAGOUT OF OXTAIL

BAKED POTATOES OR RICE

MIXED GREEN SALAD

French dressing

BEAUTIFUL RAW APPLES

Served au naturel

GRUYÈRE CHEESE

Simple Bordeaux Wine

Oxtail Ragout

4 young oxtails
2 bunches carrots
12 good size onions
3 cloves garlic
1 cupful bouillon
1 cupful burgundy
3 bay leaves, salt, pepper
2 tablespoonfuls flour

Sauté oxtail sections in beef drippings with onions, salt, freshly ground black pepper, until brown on all sides; sprinkle with flour. Put the meat in a heavy pot with bouillon, wine, and cook very slowly for 6 or 7 hours. Add the young or medium cut-up carrots ¾ hr. before serving.

This ragout, like a curry, usually tastes better the second day.

MRS. THOMAS A. HUGUENIN

Charleston, South Carolina

Buffet Supper for 10

SHRIMP PASTE

Serve with cocktails

LOW COUNTRY OYSTERS

with mushrooms, on toast

BAKED HAM

Chowchow Pickle

RING OF RED RICE

filled with green peas

TOSSED GREEN SALAD

Roquefort or anchovy dressing

HOT ROLLS

HUGUENOT TORTE

with coffee

Shrimp Paste or Mould

2 lbs. shrimp
¼ lb. butter
3 tablespoonfuls mayonnaise
Mace
¼ teaspoonful lemon juice
Salt, black pepper
1 teaspoonful Worcestershire sauce
Few drops red pepper sauce

Put shrimp through meat grinder twice. Then rub butter and shrimp well together and add enough mayonnaise to soften slightly. Season well with ground mace, lemon juice, salt, pepper and sauces to taste. Chill mixture in small fish mould. Serve with crackers or Melba toast.

Low Country Oysters

1 lb. fresh, sliced mushrooms
2 small cans sliced pimientos
8 tablespoonfuls flour
4 cupfuls cream
Salt and pepper to taste
1½ quarts oysters
8 tablespoonfuls butter

Sauté mushrooms and pimientos in butter. After mushrooms have cooked a few minutes, sift flour over mixture and when it begins to thicken, add cream, salt and pepper. Let oysters simmer in their own liquor in another pan until edges curl. Add oysters to mushroom sauce and add more cream if too dry. Serve from chafing dish or on a platter surrounded by toasted triangles.

Buffet Supper

CHEESE STRAWS

With cocktails

SHRIMP SUPREME

in rice ring

BAKED HAM

Chowchow Pickle

ASPARAGUS CASSEROLE

TOSSED GREEN SALAD

Anchovy dressing

HUGUENOT TORTE

with coffee

Shrimp Supreme

(for 12)

2 lbs. shrimp
1 bay leaf
Red pepper (dash)
Juice of ½ lemon
Salt and pepper to taste
4 tablespoonfuls butter
4 tablespoonfuls flour
8 tablespoonfuls tomato catsup
1½ cupfuls milk
4 tablespoonfuls Worcestershire sauce

Cream butter and flour. Add milk and make a thick cream sauce. Add Worcestershire sauce, catsup, bay leaf, red pepper and lemon juice. Salt and pepper to taste. Add cooked shrimp and allow to get very hot. Serve in a ring of rice.

Huguenot Torte

4 eggs
3 cupfuls sugar
8 tablespoonfuls flour
5 teaspoonfuls baking powder
2 cupfuls chopped tart cooking apples
2 cupfuls chopped pecans or walnuts
2 teaspoonfuls vanilla
1 pint whipping cream

Beat whole eggs in electric mixer or with rotary beater until very frothy and lemon-colored. Add other ingredients in above order. Pour into two well-buttered baking pans, about 8 by 12 inches. Bake in 325 degree oven about 45 minutes or until crusty and brown. To serve, scoop up with pancake turner (keeping crusty part on top), pile on large platter and cover with whipped cream and a sprinkling of the chopped nuts.

Two O'Clock Dinner

CAROLINA OR "SHE-CRAB" SOUP

CHICKEN WITH BRANDY

Serve with rice

SPINACH SOUFFLÉ

FRESH CORN

(cut off cob, with diced green pepper)

HOT ROLLS

PINEAPPLE SHERBET

in melon mould, surrounded by pitted black cherries, with fresh green seedless grapes at each end of the platter.

COFFEE

"She-crab" Soup

1 pint milk
4 blades whole mace
2 pieces lemon peel
1 lb. white crab meat
½ stick butter
1 pint cream
¼ cupful cracker crumbs
Salt and pepper to taste
2 teaspoonfuls sherry

Put milk in top of double boiler with mace and lemon peel and allow to simmer for a few minutes. Then add crab, butter and cream and cook for 15 minutes. Thicken with cracker crumbs; season with salt and pepper and allow to stand on back of stove for a few minutes to bring out the flavour. Just before serving add sherry. This same soup can be made with shrimp, which should be ground.

Chicken with Brandy

4 medium-sized diced onions
¼ lb. butter
2 chickens, cut for frying
2 cupfuls fresh cream
4 ounces brandy
2 heaping teaspoonfuls curry

Brown diced onions in butter, put in chicken and cook slowly for 35 minutes. Just before serving remove chicken from pan; mix and add cream, brandy, and curry, bring to a boil in same pan. Salt and pepper to taste and pour over chicken. Serve on platter surrounded by small moulds of rice (use eggcup to form moulds).

Two O'Clock Dinner II

SHRIMP SOUP

FILLET OF VEAL

RICE AND GRAVY

SPINACH SOUFFLÉ

FRESH CORN

(cut off the cob, with diced green pepper)

HOT ROLLS

PINEAPPLE SHERBET

in melon mould

Fillet of Veal

4 or 5 lb. veal roast, cut from the middle round
1 lb. diced white side meat (salted pork)
2 small onions, chopped fine
Lard
Pepper
Flour

Tie string around meat using skewers, if necessary, before preparing. Cut small holes in veal halfway through meat using small paring knife. Fill holes with salt pork, onions and pepper, which have been combined. Repeat process on other side of meat. Cover top side with a thick layer of lard. Dredge with flour. Put about ¾ cupful of water in bottom of roaster, after adding meat. Cook in 325° oven, 25 to 30 minutes per pound. Add more water when needed. Baste frequently. A haunch of venison may be prepared by the same method. Serves 10.

Spinach Soufflé

1 tablespoonful chopped onion
2 tablespoonfuls grated cheese
1 tablespoonful butter
1½ tablespoonfuls flour
1 cupful milk
2 cupfuls cooked chopped spinach
¾ teaspoonful salt
Pepper
4 egg yolks
4 beaten egg whites

Brown onions in butter. Stir in flour, add milk slowly. Add spinach, cheese, seasonings. Heat, remove from fire. Mix unbeaten yolks. Cool, fold in whites. Pour in greased baking dish and set dish in pan of water in a moderate oven (350 degrees). Bake until mixture rises and sets (about 30 minutes). Serves 8.

MRS. BERTRAND F. BELL, JR.

Bedford, N. Y.

Lunch

SHRIMP AND AVOCADO COCKTAIL

mild Russian dressing

ROASTED TURKEY

stuffed with red kidney beans, water cress garnish

STRING BEANS IN BUTTER

LEMON ICE

sprinkled with grated chocolate

PETITS FOURS

Kidney Bean Stuffing

1 package red kidney beans, soaked overnight
2 cans Italian tomato paste, sharpened with a little vinegar
2 cupfuls baked ham sliced in strips
Bouquet (parsley, bay leaf, thyme, peppercorns)
Olive oil
¼ lb. butter

Above amounts approximate; proportions can be varied to taste.

Put the soaked (drained and washed) kidney beans in a heavy pot (Dutch oven good); cover with cold water and bring to a boil. Add the bouquet, cook gently for 1 hour, add a little cold water, salt, cover the pot, and cook till done. This may take 2 to 3 hours, depending on the age of the beans, so allow enough time. When cooked, drain the beans, put them back in the pot with a moistening of the water they have cooked in, and a little butter and olive oil. Simmer gently while you warm the ham in butter. When heated but not cooked, stir in the tomato paste and blend the mixture with the beans. Taste for seasoning.

Let cool enough to handle and stuff the bird. Less than ¼ pound butter can be used but turkeys are very dry and it will add richness.

Lunch or Country Supper

CORNED BEEF

CABBAGE

POTATOES

BASS'S ALE

FRUITS AND NUTS

AMERICAN COFFEE

Corned Beef

Dijon Mustard

Choice piece of brisket, first or second cut, depending upon the amount of fat you like, simmered very gently 4 to 5 hours in an uncovered Dutch oven with ¼ to ½ cupful brown sugar. Skim carefully; start the cooking in cold water.

Cabbage

Beautiful green one—not Savoy. Cut in medium pieces, cook rapidly with 2 bacon slices. Season with sweet butter, salt and ground black pepper.

Country Supper

GRILLED PIGS' FEET

ITALIAN POTATO CAKE

BRUSSELS SPROUTS

(The frozen kind, seasoned with butter, grated nutmeg, and a little cream)

Chablis

SLICES OF RIPE FRESH PINEAPPLE

sprinkled with kirsch

ITALIAN COFFEE

(Continued on page 149)

For a gift that says

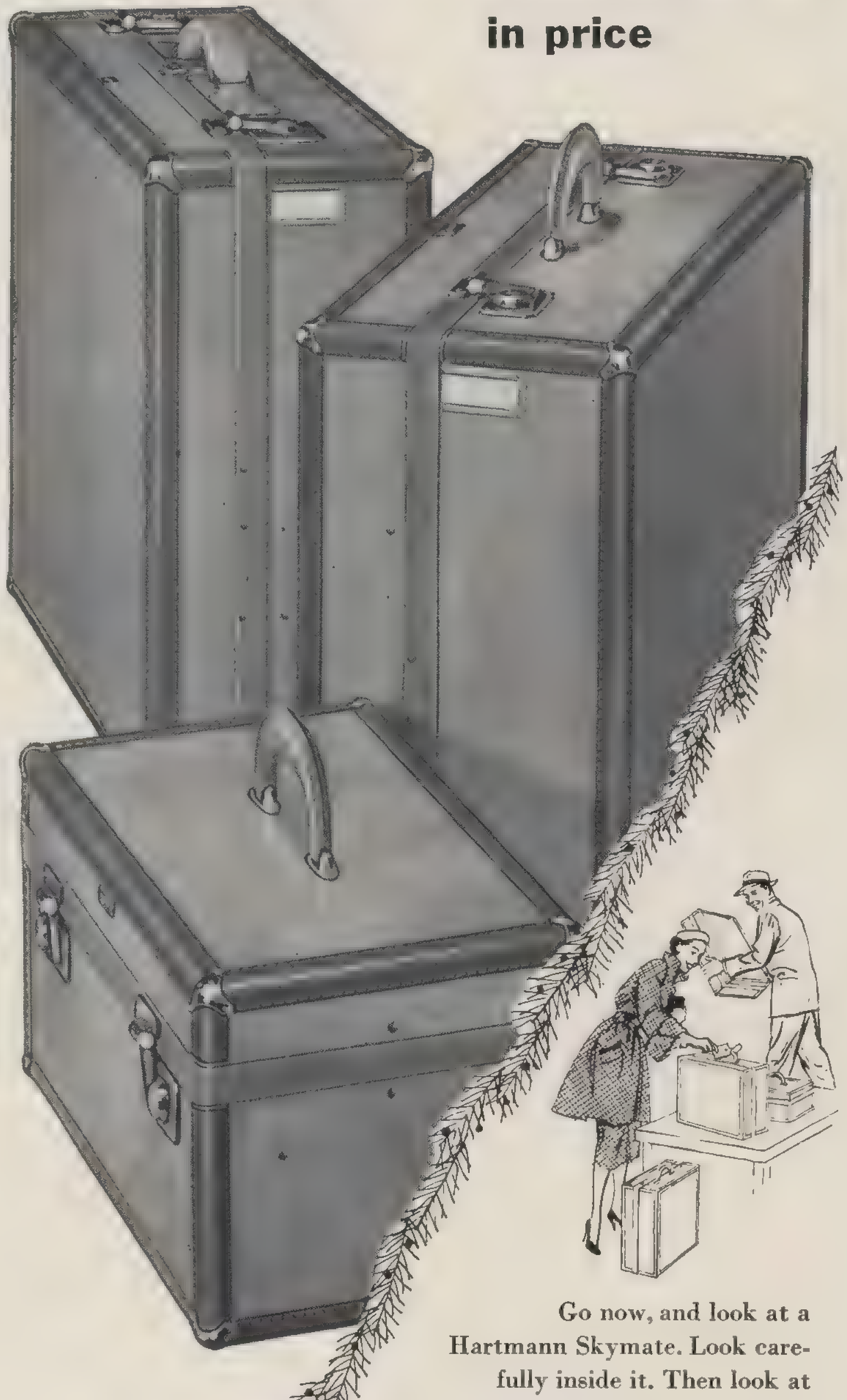
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VOGUE PATTERNS,

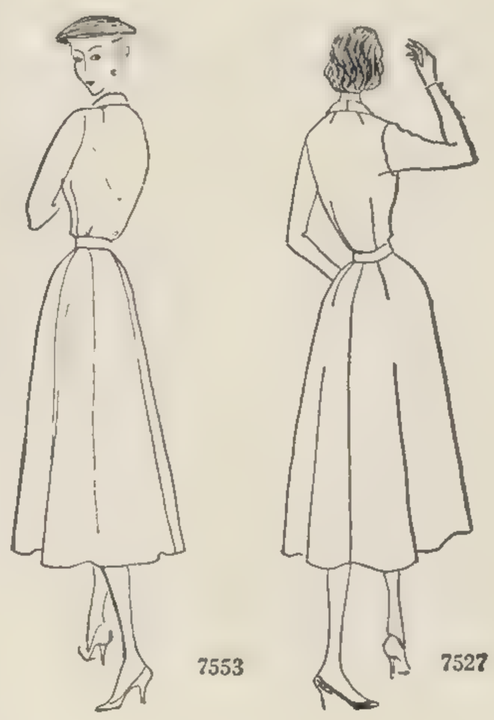
MRS. EXETER

(*Other views of Patterns on page 138-139*)

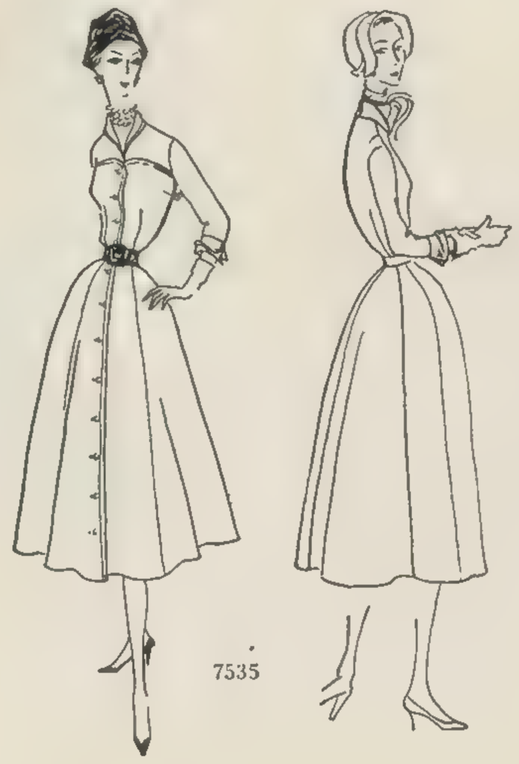

S-4249

Left: Pattern S-4249. Evening dress with little sleeves, moderately full skirt. In sizes 12 to 20 (30 to 38), 40, 42. For size 16: 6⅞ yds. 39" fabric. Price, $1.

Right: Pattern 7553. In sizes 12 to 20 (30 to 38), 40, 42. For size 16: 3⅝ yds. of 39" fabric. Price, 60 cents. No. 7527; sizes 12 to 20 (30 to 38), 40, 42. For size 16: 4⅛ yds. of 39" fabric with nap, 4 yds. of 39" fabric without nap. The price, 75 cents.


7553

7527


7535

Left: Vogue Pattern No. 7535. New coat-dress with a shoulder yoke, a skirt that is slightly flared. The sleeves are three-quarter length. In sizes 12 to 20 (30 to 38) and in sizes 40 to 44. To make it in size 16, you will need 3⅛ yds. of 54" fabric. 75 cents.

Right: Vogue Pattern Number S-4242. Dress with a jacket to match. The jacket is long, ends below the hipline. The dress has an easy skirt. In sizes 12 to 20 (30 to 38) and size 40. Needed to make both pieces in a size 16: 4 yards of 54" material. The price, $1.


S-4242

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

Grilled Pigs' Feet

4 pigs' feet, split by butcher
2 cans (10 oz.) Steero Consommé
2 cupfuls dry white wine
2 white onions, stuck with 3 cloves apiece
1 bay leaf
Cold water as needed
Coarse white bread crumbs
½ cupful melted butter
Optional: mild prepared mustard

Wash pigs' feet, tie each one together tightly in two places.

Place in narrow deep pot, pour over Steero and wine; add onions and bay leaf. Add cold water until pigs' feet are covered. Cover pot, place over medium heat, and bring to a boil, which should take at least 20 minutes. When at boiling point, skim carefully, then simmer over very low heat until done. This takes 5 hours for large feet, 4 hours for little ones. The process can not be hastened as rapid boiling will toughen them.

When the pigs' feet are done, test with a sharp fork, remove them from the liquid and cool. Discard the liquid.

Untie pigs' feet, dry them. Brush with melted butter, and a trace of mustard if you wish, season; roll in bread crumbs.

Place on broiler rack 6 inches below low flame—broil gently for about 10 minutes, basting with more butter if necessary. Serve at once.

Italian Potato Cake

4 large potatoes
1 tablespoonful butter
2 tablespoonfuls olive oil
⅓ cupful flour
½ cupful milk
2 eggs—whole
Grated Italian cheese, like Romano
Salt

Boil the potatoes until done. In the meantime, make a sort of white sauce with the butter, flour, and milk, using a teaspoonful of the butter.

When the potatoes are cooked, put them through a ricer. Blend with the flour mixture over heat, stirring in remaining butter. Aim for a soft purée consistency and add a little extra milk if it seems too dry. Remove from heat, let cool. Salt to taste.

When cool, beat in the eggs and cheese. Heat an iron frying pan, pour in the olive oil and swish it around until the bottom is well oiled. Turn in the potato mixture and fry it for about 20 minutes, shaking the pan to avoid sticking.

To serve: put a round platter over the pan and quickly invert it. If all goes well, you will have a crisp brown cake, soft enough inside to serve with a spoon, which really tastes of potato.

Lunch

BLANQUETTE OF VEAL
served with long grain rice
SALAD OF CORN
or FIELD SALAD
(*greens with a light French dressing*)
BLACK CHERRY TART
A Moselle

Blanquette of Veal
(for 4)

2-lb. breast and shoulder of veal (or cutlet), trimmed into 1-inch cubes, with as little fat as possible.
3 onions
2 shallots
2 carrots
2 cloves garlic
} cut in small pieces
Bouquet: parsley, bay leaf, peppercorns, chervil, if available

Put all this in an iron pot (with cover), the vegetables at the bottom, the veal on top. Add salt, pepper, and a little extra parsley. Cover with cold water; bring to a boil, skim lightly, and let simmer (not bubble) for about 2 hours.

The sauce: Have ready 2 tablespoonfuls of flour and 1 heaping tablespoonful of butter, mixed with a fork until they are blended. One egg yolk (2 if the eggs are small), beaten. The juice of ½ lemon, strained. One small can of button mushrooms, carefully drained. Grated nutmeg.

Remove veal carefully from pot, disentangling from the vegetables, and place on platter (preferably covered) to keep warm. Strain the stock and put aside.

Put the butter-flour *roux* in a thick saucepan (copper, non-porous lining), and melt for a minute or two. Then begin adding the stock, little by little, stirring all the time. When you reach the proper consistency, that of thin cream, add the drained mushrooms and let them heat for a moment.

Just before serving, remove from flame, pour in beaten egg while stirring rapidly, add lemon juice and nutmeg to taste (tiny pinch).

Arrange rice around the edges of a platter, place the veal pieces in the centre; pour over the sauce and serve at once. This dish *can not* be kept waiting.

MRS. MELDRIM SHONNARD
New York City

Lunch

DEVILLED CRABS
ROASTED QUAIL
GREEN SALAD
SLICED ORANGES
with Shredded Cocoanut

Roasted Quail

Get oven very hot. Put on each bird a caramel made of burnt sugar (this means sugar browned dark in a pan, used *instead* of Kitchen Bouquet for colouring). Sprinkle this well on the quail to make a pretty brown, put a lump of butter on each bird. Put the birds in an open roasting pan; *baste constantly* (that is the secret). Cook quail 18-20 minutes. Salt and pepper them as they become a little brown.

When the birds are taken out of the roasting pan, use the juice in the pan to make the gravy, adding a little stock if you have it (otherwise Maggi), and a little cream to give consistency; and caramel to colour the cream.

The quail are put in a mound, or nest, of hominy. (Boiled hominy—not a ring, for then the hominy would be too stiff—but boil the hominy down thick enough to make a mound.) The gravy is poured around in the platter.

A Carolina Dinner

CRAB STEW
ROAST LEG OF VENISON
sauce of currant jelly with raisins and grated lemon peel
CAROLINA RICE
BAKED TOMATOES
STRING BEANS
SWEET POTATO PONE
(*which does not taste of potatoes*)

Roast Leg of Venison

Wipe the meat well, spear it with lard, and flour it. Put in oven in open pan until meat is brown, then put in small amount of water and cover pan. Cook now with cover on, basting frequently. Salt and pepper just before removing from pan, to prevent bleeding of meat.

If your venison is from an old buck, it will be tough. Therefore, soak your meat overnight in a solution of 2 cupfuls vinegar, 2 cupfuls salt (ice-cream salt) and water. Next morning put the venison in plain cool water, let it soak until ready to cook.

MRS. SOPHIE KERR UNDERWOOD
New York City

City Lunch

AVOCADO HALVES
dusted with sugar and bedewed with lime juice
HOT SLICED WHITE MEAT OF TURKEY
Crisp cornbread sticks
Cranberry relish
SPINACH EN BRANCHE
cooked in heavy cream
COMPOTE OF FRESH PEACHES
PECAN MACAROONS
Traminer *or* Rosé Wine

Compote of Fresh Peaches

Peel whole peaches; gently poach in sugar and water. Crack half a dozen stones (peach kernels) and add kernels to cook with peaches for an interesting bitter almond flavour. Serve with sweet or sour cream.

Country Lunch

TOMATO HALVES
broiled with cheese
INDIVIDUAL BEEFSTEAK PIES
GREEN SALAD
Pie crust crackers
FRESH FIGS AND GRAPES
Chianti

After-Theatre Supper I

PIZZA
ASPARAGUS OR STRING BEAN SALAD
with extra tart French dressing
FRUIT BOWL
Beer or ale

(Continued on page 150)



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Her complexion?
Firm, smooth and fresh

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Baroness

BLOUSES

IN WOMEN'S SIZES 38 TO 44

Left: White rayon tissue faille exquisitely [illegible] in satin, demurely accented with flattering cut-outs, about $12.00

Right: Fine rayon tissue faille beautifully fashioned with a neckline and bodice of laced applique and embroidery, in white, pink, sand, navy and black, about $10.00



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The string bean salad is suggested in case asparagus can't be had; the dressing should have a little extra vinegar to point up the medley of flavours in the hot Pizza. Serve the Pizza fiery hot and the salad very cold.

After-Theatre Supper II

HOT SPLIT-PEA SOUP
Thick, with lots of ground pepper and slivers of frankfurter or ham
LOBSTER HUNK SANDWICHES
White Hermitage Wine
Well-aged, cold but not icy.

Lobster Hunk Sandwiches

Take the freshest, softest, best-tasting white bread available, cut into slices half-inch thick, then cut each slice into four squares, with crust trimmed off. Between each two squares, put a rough hunk of cold boiled lobster—no butter on bread, no pepper, no salt, no mayonnaise or other dressing. The bread and lobster should be very, very cold.

Dinner

BLACK OLIVES
CELERY HEARTS
COLD BORTSCH WITH SOUR CREAM
ROUGH FRIED CHICKEN
CORN ON THE COB
or
TINY CORN FRITTERS
SMALL STEAMED ZUCCHINI
(cut lengthwise, hollandaise)
JELLIED CHOWCHOW
SMALL CANTALOUPE HALVES
filled with vanilla ice cream sprinkled with chopped crystallized ginger

Serve with white wine, wine cup, or non-alcoholic Tom Collins Mix, with half a lime in each glass. This last is made by several reliable firms, all brands are good.

If cantaloupes are not in the market, serve the ice cream with the chopped ginger, and pour on each serving a tablespoonful of Bourbon whiskey at the very last moment.

Hearty Dinner

HOT TOMATO BOUILLON
ROAST PORK SPARE-RIBS
FRENCH FRIED SWEET POTATOES
APPLE CHUTNEY
or
SPICED CRAB APPLES
BAKED CASSEROLE OF EGGPLANT
with green peppers, onions, and tomatoes
TRUDEAU ORANGE MARMALADE PUDDING

Orange Marmalade Pudding

Beat four egg whites until stiff, add 4 tablespoonfuls sugar and 3 tablespoonfuls orange marmalade. Put in top of double boiler which has been well greased with butter. Sprinkle top lightly with sugar and steam slowly for one hour. Sauce: beat yolks of two eggs with ½ cupful of sugar, season well with brandy, and just before serving add half a pint of whipped cream.

MRS. ROLAND PENROSE

Muddles Green, England

Sunday Lunch

"MUDDLES GREEN" GREEN CHICKEN
Baking powder biscuits; fried parsley
TOSSED SALAD
CHEESE
FRESH FRUIT
ENGLISH TRIFLE

"Muddles Green" Green Chicken

2 or 3 5-lb. chickens
6 heads of celery, green leaves and roots included
1 dozen parsley heads, with roots and leaves
3 big white onions or the equivalent
The white part of 6 leeks
6 slices of golden toast
Veal stock
Salt
1 dozen white peppercorns in a gauze bag
White wine (dry)
Butter
Cream
4 or 5 egg yolks
Fresh peas

Rough chop the celery, onions, and leeks. Place them in a well-buttered pot or casserole big enough to hold not only the vegetables but also the chicken, later. Scatter butter over the top and bed down the parsley, tied in two bunches, on top. Sprinkle with three wineglassfuls of dry white wine. Cover with greased cooking paper and a tight-fitting lid and simmer until the vegetables have "melted."

Meanwhile, cut up the chickens in serving pieces, scrub them with a cut lemon, and set aside. Scald and peel the feet, clean the head, and add these, with the neck, giblets, toast, bag of peppercorns, and carcass trimmings to the vegetables when they are soft. Cover with veal stock (not beef cubes—water would be better). Replace the lid, without the paper, and simmer four hours. Skim occasionally. Strain, reserve bouillon. Remove chicken bone débris, giblets, peppercorns, and pass everything else through a fine sieve, beginning with the parsley. This is best accomplished by putting the whole mass through a "*moulin à légumes*" and then bit by bit working it through a fine sieve with the back of a wooden spoon. Chicken bits which accidentally get puréed are an improvement, but not the dark giblets.

Add the purée to the bouillon, season lightly with salt, add the chicken, and simmer till tender but not falling off the bones. At this point, the whole thing can be set aside for the following day, or "whenever," to be gently reheated and the soup thickened and smoothed by a liaison of at least a cupful of cream and four egg yolks, just before serving.

English Trifle

Slightly dry sponge cake, raspberry jam, bananas, fresh peaches, Maraschino liqueur, sherry, egg custard (the pouring kind made with egg yolks, milk, sugar, and vanilla pod), whipped cream, angelica for garnish.

There should be a gentle English rain of sherry and Maraschino on each and every layer of this . . . especially the sponge cake.

Line a huge crystal dish with sponge cake, spread thinly with raspberry jam, cover with a layer of sliced bananas and then a layer of peaches. Start again with sponge, repeat the fruit layers, and end with sponge. It never stops raining. Cover with the egg custard and put in a not too cold part of the refrigerator to mellow until the following day. Before serving, garnish with huge blobs of cream, leaving space for the custard to show and be trimmed with the angelica and cherries. Please don't use crystallized violets. I like salt in all sweets, but it is very difficult to spread evenly the correct amount. Last time I put the salt in the rain, dissolved—very successful.

Lunch—Dinner

CREAM OF SORREL SOUP
RABBIT PIE
WHISKEY CARROTS
COFFEE RUM JELLY
CHEESES

Whiskey Carrots

Sliced carrots, bathed in butter, salted, brown-sugared, and two ponies of Irish whiskey added. Seal tight and cook for about two hours without watching.

MRS. WALTER F. DILLINGHAM

Honolulu, Hawaii

Lunch

SHIRRED EGGS WITH MINCED CLAMS
MIXED GREEN VEGETABLE SALAD
MACEDOINE OF TROPICAL FRUIT
BROWNIES
COFFEE

Shirred Eggs with Minced Clams

Generously cover the bottom of a shirred-egg dish with minced clams (canned O.K.). Gently break a fresh egg in the centre, and ladle over a tablespoonful of cream (cocoanut cream if you have it). Add a dash of aromatic pepper, and bake in the oven (250°) until set.

Mixed Green Vegetable Salad

Lettuce, string beans, edible pod peas, water cress, baby limas, Brussels sprouts, baby peas, et cetera. Serve as separate course.

Lunch

PINEAPPLE BALLS WITH MINT
EGGS IN CORN FLAKES
BROILED TOMATOES
LETTUCE SALAD
RINGS OF PAPAYA, FILLED WITH
PAPAYA SHERBET
COCOANUT CAKE

Eggs in Corn Flakes
(Czechoslovakian dish)

Boil 6 eggs for 10 minutes; chop not too fine. Season with salt and pepper. Make a thick white sauce with 1 tablespoonful butter, 1 tablespoonful flour, a little milk, and salt and pepper. Mix with the eggs 3½ ounces chopped ham, ¼ grated onion, and 2 green peppers which have been put on the stove to heat until the outer skin rises, then peeled, cleaned, washed, and sliced into long strips.

Mix all this with the white sauce. Leave until cold, then make into balls. Roll in flour, then dip in egg and roll in corn flakes. Fry in deep fat (very hot) until brown. Serve on a bed of crisp hot corn flakes which have been fried in deep hot fat.

With this, serve a white sauce (strained several times through a fine sieve) to which has been added 1 chopped hard-boiled egg, a little chopped ham, and a few strips of the green pepper. Have the sauce very hot when served.

Small Dinner

JELLIED MADRILÈNE
teaspoonful sour cream and chopped chives
AVOCADO SANDWICH
LUAU CHICKEN
BAKED TARO CAKES AND
BAKED BANANAS
MANGOES SLICED WITH ICE CREAM

Chicken Luau
(for 6 people)

Grate 2 cocoanuts, cover with a pint of milk, let stand for 5 hours. Squeeze through cheesecloth and with that milk make white sauce with 2 tablespoonfuls butter, 2 tablespoonfuls flour, salt and pepper to taste. Into this mixture add 4 cupfuls boiled luau (taro tops) and 1 pint cream. Cut up chicken to fry. Fry a little, then cover and allow to simmer until tender. Pour cocoanut sauce over chicken and serve. If you can not get taro, try spinach.

Dinner

COLD SOUP
VEAL IN A COCOANUT
PAPAYA FILLED WITH LIME ICE
INDIVIDUAL CAKES
COFFEE

Veal in a Cocoanut

3 green cocoanuts with the husk on
2 lb. veal cutlet, sliced thin
1 egg
1 tablespoonful Worcestershire sauce
1 tablespoonful Maggi sauce
1 tablespoonful sherry
1 pint whipping cream
Mashed potatoes

Saw the cocoanuts in half and cut the bottom so they'll stand straight. Wash them and set back together until ready to use.

Make the following filling and keep hot in a double boiler until ready to serve:

Cut veal with scissors into 1½" squares, pound with a mallet. Beat egg, add the sauces and sherry, salt and pepper to taste. Add the veal and marinate for about an hour. Take out the veal, dip in yellow cornmeal and fry in deep olive oil until very brown. Place left-over sauce in double boiler and stir in the whipping cream slightly "fluffed" up. Add the browned meat and simmer for at least 20 minutes.

A half hour before dinner, fill the cocoanuts and "pipe" the edge with mashed potato. Put under the broiler to brown the potato and heat the cocoanut.

Papaya Filled with Lime Ice

Cut papaya lengthwise and remove the seed. Set in ice box until serving time. If you are serving buffet style so that the concoction sits around long before taken, make up the ice into portions and store in the "Deep freeze." In this way the sherbet will be colder and not melt so fast.

Buffet Luncheon in the Country

HAWAIIAN CHICKEN CURRY
with condiments
BAKED TARO CAKES
BAKED BANANA
LETTUCE AND AVOCADO SALAD
with basil and chopped chives
WATERMELON BOWLS

Hawaiian Chicken Curry

1 cocoanut
1 4-lb. cooked, boned chicken
1 quart of milk
1 onion
1 clove garlic
1 piece ginger root (size of garlic clove)
1 tablespoonful Marton's curry powder
4 tablespoonfuls of flour
1 tablespoonful of butter

Grate a cocoanut, squeeze out the cream; melt the tablespoonful of butter in a saucepan. Then add the onion, the clove of garlic, and the ginger root, which have been chopped fine. Simmer until soft. Then the tablespoonful of dry curry powder. Add the 4 tablespoonfuls of flour. Stir together into a paste. Add slowly the quart of milk into which you have put the cocoanut cream. Stir slowly until all the milk is used, then put into double boiler with chicken. Salt to taste.

Serve with the following condiments: chopped crisp bacon; chopped hard-boiled egg; grated cocoanut; chopped nuts; mango chutney.

Watermelon Bowls

Cut watermelon in half, scoop out, and fill with watermelon, papaya, and pineapple balls. Kirsch can be used, or chopped mint. Also scoops of vanilla ice cream.

PAUL HYDE BONNER
Washington, D. C.

A Luncheon for Laughs

PEAS AND LIMA BEANS AU GRATIN
AVOCADO STUFFED WITH CRAB MEAT
DEEP-DISH APPLE PIE

Peas and Lima Beans au Gratin

Make the cheese sauce by taking 2 tablespoonfuls of butter, one tablespoonful of flour, one-half pint of cream, and one cupful of imported Parmesan cheese, well grated. Melt the butter, and blend the flour, cream, and cheese in slowly. Add salt and pepper, and two shakes of Tabasco sauce. When the mixture is smooth, pour it over the already-cooked peas and lima beans, which have been put into a low earthenware dish. Put the dish in the oven until the skin of sauce on top is golden brown. Serve piping hot.

Serve an ice-cold bottle of Alsatian Traminer, or, if you prefer, a young wine from Reingau.

Dinner for Diplomats

BISQUE OF CRAB MEAT WITH CURRY
SAVOURY ROAST VEAL
PETIT POIS AU BACON
or
HOT ASPARAGUS VINAIGRETTE
MERINGUE À LA GLACE CAFÉ
With the first course serve a light Amontilludo sherry, with the second and third, a really elegant Burgundy, and with the dessert the driest of dry Champagnes.

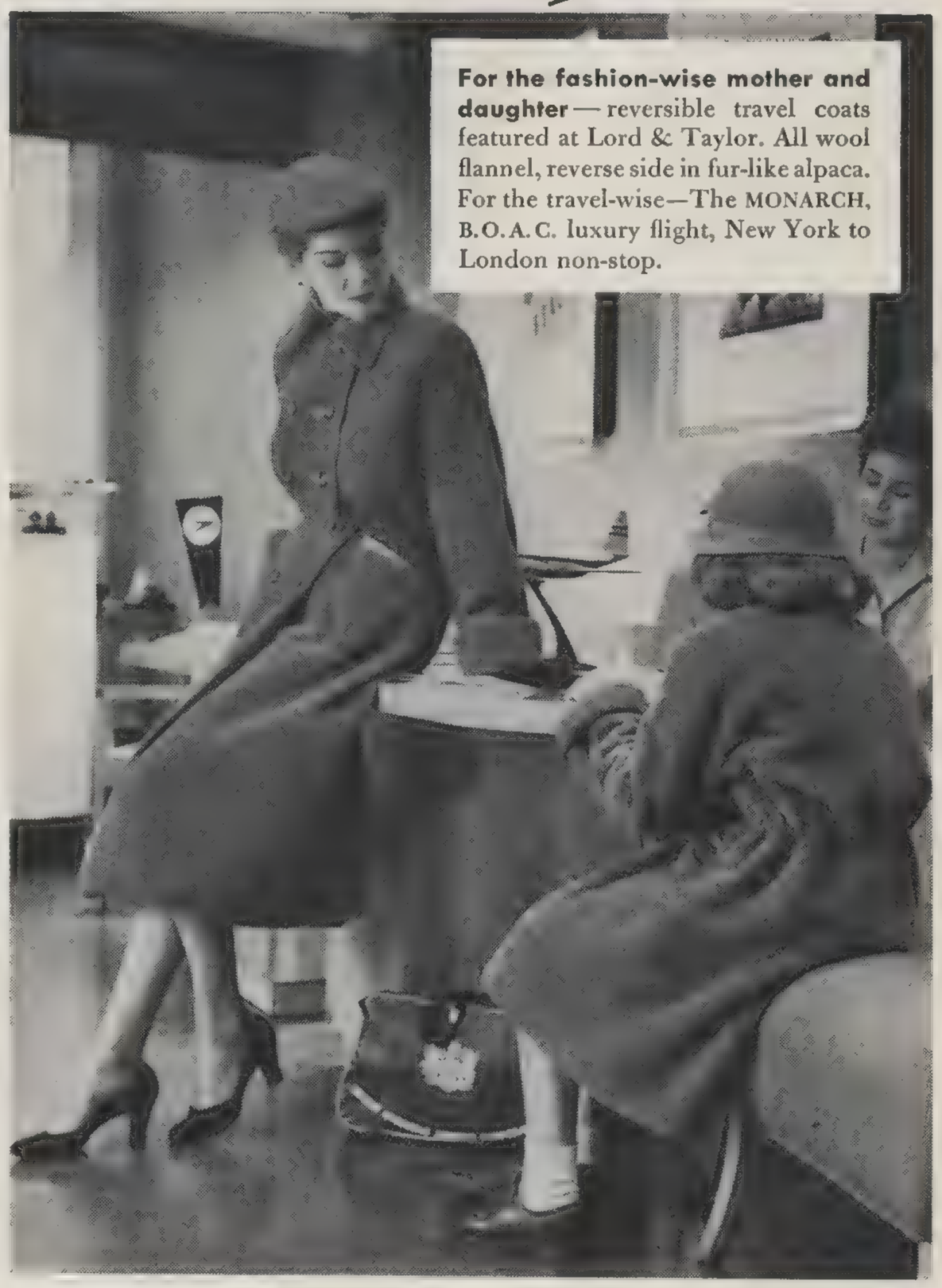
Savoury Roast Veal

Have the butcher prepare a rump of veal to be rolled, but do not let him roll it, for the cook must first stuff it with various seasonings. First, rub the inside of the veal thoroughly with a clove of garlic, then sprinkle with chopped parsley and a grated onion, then dash with salt and pepper and smear generously with butter. After rolling it, place in an open pan with two tablespoonfuls butter and cook in a hot oven until golden brown. Add a water glass of water, reduce the heat to 350°, cover the pan, and cook until done. Remove to a platter to keep hot. Add to the juices in the pan, a glassful of milk, and a small piece of butter. Pour this sauce over the roast and serve, garnished with little onions and new potatoes.

The vegetable (*petits pois au bacon* or hot asparagus vinaigrette) should be served as a separate course.

(Continued on page 152)

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70 MENUS *continued*

COUNTESS ILINSKA
New York City

Small Dinner

CLEAR SPINACH SOUP
BŒUF STROGANOFF
BUCKWHEAT
Pale dry beer
RIPE TOMATO AND
LETTUCE SALAD
PEACHES
IN HOT BUTTERED RUM

Bœuf Stroganoff

2 lbs. lean rump of beef. Remove any fat, julienne the meat on the bias
2 tablespoonfuls butter
Little consommé
1 whole onion, to be cooked with the meat and then removed
1 pinch English mustard
1 tablespoonful beer
½ pint sour cream
Fresh dill, cut fine with scissors

Flour the beef very lightly. Heat a sauté pan, let the butter foam in it, put in the beef strips and the onion. Cook briefly, on each side, add a little consommé, cover, let simmer very gently. Just before serving, season with salt, pepper, the mustard, and beer.

Put the sour cream in a small bowl, pour in the juice from the pan, stirring until blended, pour back over meat, heat, sprinkle with dill and serve.

Buckwheat

Wash 1 pound buckwheat. Beat 1 egg white very stiff, whip into the buckwheat. Put mixture into iron pot, barely cover with boiling water, add at least 1 tablespoonful salt, cover and simmer for about 3 hours. Remove cover to let steam escape, tie a napkin around the pot and serve.

MRS. WILLARD F. WILLIAMSON
San Francisco

Dinner

CLEAR OXTAIL SOUP AMONTILLADO
PHEASANTS IN CREAM
GREEN PEAS
POTATOES ANNA
ENDIVES WITH FRENCH DRESSING
RAMEQUINS
ORANGE SECTION CURAÇAO
PALM LEAVES
Champagne
COFFEE

Pheasants in Cream

Serve only breasts and second joints.

In the morning, cut off second joints from body of pheasants and also cut off drumsticks. Cut between back and breast. Leave breast attached to bone.

Brown backs and drumsticks, carrots, onions, and celery in oil and butter. When well browned add water or chicken stock and a bouquet of parsley, thyme, and bay leaf. Boil gently about 4 hours. This should then be reduced to a strong stock.

Rub breasts and second joints with salt and pepper. Cover breasts and second joints with strips of bacon, tied on. Brown them carefully in butter. Add chopped shallots, 4 for each bird. When well browned pour over them a small wineglassful of heated cognac, light, and burn off. Add stock and cook in oven for ½ hour, basting frequently. Then add hot heavy cream according to taste, and cook another 20 minutes, basting all the time.

Now cut breasts from bone, place on platter, each breast on top of second joint and pour sauce over. Sauce should not be thickened.

Ramequins

Line individual pie tins with rich pastry. Bring to boil ½ cupful milk, ½ cupful cream, and 1 teaspoonful flour. Add ½ pound grated Swiss cheese and 1 egg yolk. When cheese is melted, add one more egg yolk, 1 tablespoonful kirsch, grated nutmeg and salt. Pour into pie tins and bake until custard is set and browned on top. May be heated again before serving.

CHRISTIAN DIOR
France

Lunch

TARTE À LA TOMATE
TRUITES DENISE
POMMES À L'ANGLAISE
SORBET À L'ORANGE
FROMAGE ET FRUITS

Truites Denise

Cook some crayfish in bouillon. When they are done, use the same bouillon to cook your trout. Serve with a crayfish sauce and a few crayfish as decoration.

MRS. CHARLES D. JACKSON
Lenox, Massachusetts

Quick Supper before a concert at Tanglewood

QUICHE LORRAINE
COLD SALMON, SAUCE VERTE
WATER CRESS AND TOMATO SALAD
With French dressing
YOGURT
Wild Strawberry Jam
COFFEE

Quiche à la Lorraine

If you don't want to go to the trouble of making the pastry dough, use a package of prepared pie crust mix instead. Butter an eight-inch pie plate and lay dough in smoothly, well up to the edge.

Filling

½ lb. thinly sliced boiled ham (8 slices)
½ lb. thinly sliced swiss cheese (8 slices)
4 slices of bacon, cooked very crisp
Custard made of: 2 eggs, 2 extra egg yolks, ½ cupful cream, salt, and pepper. Beat the custard with a fork or whip until smooth.

Take bacon slices and break them up on the bottom of the pie dough. Then take 4 slices of ham, remove the fat, and break in small pieces and scatter on top of bacon. Cover with four slices of cheese. Then take the other four slices of ham and break them up and scatter on top of cheese layer. Cover this with the last 4 slices of cheese. Pour the custard over the pie and allow to stand at least 20 minutes for the custard to seep down through the pie.

Put in oven about 375 degrees and bake for 45 minutes. When done the pie should be fluffy and light inside and have a slightly crusty top. Cut in pie-shaped pieces and serve piping hot. For onion lovers, brown some thinly sliced onion in butter and use in the pie instead of bacon. Any leftovers are very good reheated and put in small pieces and served as hot hors d'œuvres with cocktails.

And: here is a menu that began with a magnificent wine-cellar; wishful thinking for most of us. With a far less lavish plan of wines, it is still a distinguished meal.

CHAUNCEY D. STILLMAN
Amenia, New York

Dinner

CAVIAR
(served before dinner)
Vodka
Champagne: Pol Roger, 1937
OYSTER CRABS
(very lightly browned in deep fat, then dried in towels.—Bland Tartare sauce)
Montrachet 1947 and Roizot
ROAST PHEASANT
Browned bread crumbs, bread sauce, tart jelly
Chambertin: Clos de Bèze, 1945
POLISH HAM, MADEIRA SAUCE,
CREAMED SPINACH, NEW POTATOES
Champagne: Moët et Chandon, 1937
CHEESE SOUFFLÉ
Port: Guèdes, 1891
FRUIT AND NUTS
Grande Champagne:
Guy Gautier, 1878
DEMITASSES

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This is to a complexion what a 51-15 stocking is to a pretty leg. Sheer flattery—a veil. Made by Lenthéric, this group of cosmetics: the foundation, the cream rouge, the powder, the pale pink touch-up rouge, even the mascara, contains an air-light emollient that gives them translucence—and so their name, Sheer Beauty. For the ones you'll want to take about with you in your bag, there are circular, gilt cases. From Lord & Taylor.

DISCOVERIES IN BEAUTY



Bright tips for the lady-in-a-hurry. For the lady who certainly wants a base under her fingernail polish, but wants it as quickly as possible; Helena Rubinstein's new nail polish has Indelibase mixed in, so one brush stroke means base *and* polish. Two conversational colours to ask for, the newest, Bright Saying and Lively Talk, with lip colours to match in the creamy and lasting Stay-Long lipstick. Both are at De Pinna.



For those who like their curls self-made, a home permanent that does away with two usual steps in the curling process: neutralizing, setting. It's called Prom, and all you have to do is pick the one lotion (Prom comes in three) that's right for the texture of your hair, roll the curls with the solution, rinse with clear water, and the curling solution neutralizes as the hair dries—all are on the same curlers. At Stern's.



What we have here is a *zebra* of a different colour. He's amber coloured, as a matter of fact, because he's filled with Suspicion *eau de toilette.* Not a riddle—just a way of pointing out the fun of Sardeau's new perfume bottle, a zebra shaped in the thinnest glass, hand-blown and painted. This is really a double discovery, because the zebra bottle is as pretty on the shelf as the Suspicion fragrance is on you. At Saks Fifth Ave.



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Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.... You will find Vogue Patterns at stores marked*



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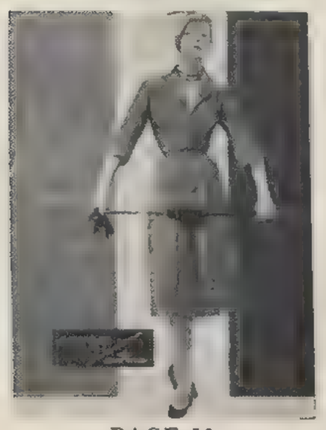
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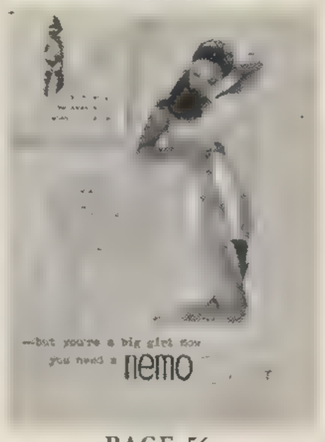
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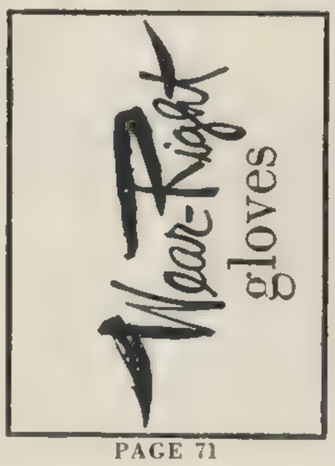
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NEW YORK TIP SHEET

(Continued from page 96)

A powerful influence on the painters of the Pacific Northwest, Mark Tobey, at sixty, is having two exhibitions at the same time of his extraordinarily delicate and tenuously strong paintings at the Whitney Museum of American Art and at the Willard Gallery.

Fifteen portrait drawings of the sixteenth century, on loan from the Rheims Museum are on exhibition now at the Knoedler Galleries. All that remains of a collection of eight thousand drawings, ten of them are by Lucas Cranach, the Elder, and three by Cranach, the Younger. In 1835 they were found pinned to old pine boards in the attic of the Rheims town hall. Later the collection will go to the Fogg Art Museum, the Cleveland and then the Denver Art Museums.

In this great big Technicolor movie, *An American in Paris,* the chief delights, in order, are George Gershwin's music, Gene Kelly's dancing, and Leslie Caron's cunning, oddly beautiful face. It is quite a simple story of an American boy who paints happily in Paris in a manner that looks pretty much like Utrillo, falls in love, and gets involved in a twenty-minute ballet sequence. By the end of the film, Gershwin's crackling score, "An American in Paris," has had too exhaustive a treatment.

The Lavender Hill Mob is a charmer of a movie, simple, human and ridiculously funny. It is a quirky picture, with Alec Guinness as a bank clerk who manages to steal a million pounds in bullion from the Bank of England. At times it develops with a madman's pleasure into slapstick, especially when four police cars crash together, their radio aerials picking up a crazy bellowing of "Old MacDonald Had a Farm."

Stars of the National Horse Show this year are the Black Cadre, ten members of the famous French cavalry school at Saumur. This school, the best in France, has no other end than the total perfection of each movement of the black stallions, to a rhythm as precise as that of classical ballet. In fact, the horses of the School of Saumur are to the white Lippizaner horses of Vienna what the dream-like "Swan Lake" is to the stunting "Till Eulenspiegel." In this country, the Black Cadre will do its fabulous slow march, a drill of extraordinary beauty, as well as its salute of the equerries. This salute consists simply in removing the bicorne, worn far forward and just above the eyebrows, in three distinct movements, with the wrist bent in only one way. The bicorne is always called *lampion*, which means lantern, and the Master of the Horse is *Grand Dieu*, or Great God, and the other officers plain Gods, or *Dieux*.

The greatest book auction of this winter, that of the third and last part of the Lucius Wilmerding Library, has just taken place at the Parke-Bernet Galleries; the two Wilmerding sales last winter brought $436,164. Again international collectors and dealers gathered at the galleries, hoping that once more there would be as dramatic a moment as when the French Government at the second sale bid $21,000 for Montaigne's Diary, a closing bid which made book auction history. Among the fabulous items at the recent sale was the 1668 marriage contract, promising a dowry of 400,000 *livres* to Comte de Grignan, the future husband of the daughter of Madame de Sévigné. All the signatures are clearly written, with the exception of that of Madame de Sévigné, who wrote hers first with a half-dry pen, then rewrote it with a heavier hand, causing two blots. Because Comte de Grignan took his wife to Provence, there began that magnificent series of letters, among the world's greatest, from Madame de Sévigné to her daughter.

At the beginning of its season, the Metropolitan Opera Company will show two of its four new productions, Eugène Berman's rich, inventive costumes and sets for *Rigoletto*, the first since 1915-1916, and Rolf Gérard's fresh *Aïda*. No one remembers when the Met last changed its *Aïda*. (Later will come *Così Fan Tutte* and *Carmen*.) When Rudolf Bing, the managing director of the Metropolitan, first told Gérard of the plans for a new *Aïda*, he kept pointing out that the costumes would not cost an exorbitant amount as the Egyptians of that period historically wore scant costumes; to that Gérard answered

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NEW YORK TIP SHEET

(Continued from page 158)

that he could do such costumes if Mr. Bing would set aside a reasonable appropriation for body make-up, as otherwise the supers would look like a collection of boiled chicken. A painter and sculptor, Mr. Gérard, son of a French scientist and an Italian opera singer, is also a doctor, practiced during the war on the docks of London.

New to the Metropolitan Opera is George London, who will sing Amonasro at the opening-night performance of *Aïda*. This thirty-year-old American bass-baritone, who grew up in California, sang mostly in concerts and light opera before he went to Europe to speculate on his career. At the Vienna Opera he had the same effect on the Viennese young as Frankie Sinatra had on the American whistle girls in the early forties.

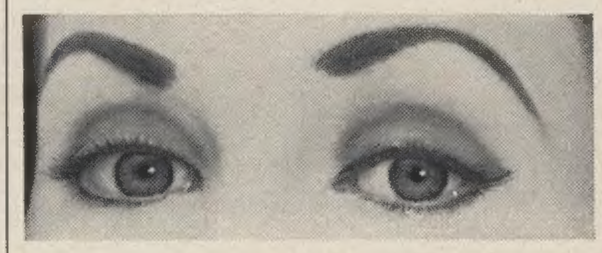
Before dispersal to six museums, the famous Lewisohn Collection, gathered by Adolph Lewisohn and his son, Sam A. Lewisohn, is on exhibition this month at the Metropolitan Museum of Art.

Although everyone always talks about Jimmy Durante's nose, he never relies on it for his effect, which rests almost entirely upon his small, blue, perplexed eyes, his pursed laughing mouth, and the angle of his beat-up hat. That exasperated, gay little man, who will be once-a-month on NBC-TV, is also the hero of the amusing book, *Schnozzola*, by Gene Fowler. Of all the periods in his life, Durante loves best to talk about the old gagster days with Clayton and Jackson at the Dover Club when the gangsters, Owney Madden, Dutch Schultz, Vincent Coll, and the big-time gamblers used to stay at the club until seven or eight in the morning, listening to Jimmy sing his own songs, "Did You Ever Have a Feeling That You Wanted to Go?" and "I Ups to Him and He Ups to Me," and "Jimmy, the Well-dressed Man."

The second French comedy of the season is *Nina*, with Gloria Swanson, David Niven, and Alan Webb. The major innovation in this amusing tidbit, adapted by Samuel Taylor from André Roussin's two-and-a-half-year Paris hit, is that the husband is put by his wife in her lover's bed. (As far as I know this happens rarely enough on stage to be a fresh idea.) M. Roussin's other devices, and they work, include giving the lover's speeches sometimes to the husband; making the wife alternately seductive and maternal, depending upon the man she is talking to. It is a nervy, exciting rôle for Miss Swanson. With her wildcat energy, Miss Swanson runs a daily radio program as well as her job as a vice-president of the Puritan Dress Company; the dresses are called simply Gloria Swanson. She has designed not only these dresses, but also the ones which she wears to such effect in *Nina*.

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PEOPLE ARE TALKING ABOUT

(Continued from page 99)

PEOPLE ARE TALKING ABOUT . . . *The Metropolitan Opera Murders,* by Helen Traubel, a versatile woman who adores baseball, likes to write mysteries, and delights in singing "Bill Bailey, Won't You Please Come Home" with Jimmy Durante on television, when she is not absorbed in her career as a great Wagnerian soprano at the Met. Although it is easier than tearing a paper bag to mock the Traubel writing style, it must be admitted that the murderous horrors backstage at the Met in her book are pleasantly readable if only to see how long a note of suspense she can hold. Among the more delightful lines by the well-tailored, precise Detective Quentin who speaks with a deceptively mild voice is this one: "Enough to strap him in the Ossining Broiler."

PEOPLE ARE TALKING ABOUT . . . *Mr. Smith* by Louis Bromfield, who is reported on the jacket to be making "a disturbing commentary on the character of our time." To make this commentary, which takes in a territory bigger than Texas, Mr. Bromfield used the elaborate mechanism of letting a Mr. Smith on a Pacific Island outpost tell his own story, of why he prefers to die out there rather than return to the futility of his life as part of "a happily married prosperous couple who might serve as a model for the rest of the world." Through Mr. Smith, college graduate, owner of a Cadillac, et cetera, Mr. Bromfield makes a furious, exasperated yawp at Mr. Smith's wife. The point could be reduced in the manner of George Ade's *Fables in Slang* to this: the American wife's Attitude toward Love which is Never Passion for Passion is Frightening and Dirty.

PEOPLE ARE TALKING ABOUT . . . *Mr. Beluncle* by V. S. Pritchett, that astute critic, hostile to the disparagers of Dickens. In this elaborately peopled novel about Mr. Beluncle, a business genius who lived by defrauding women in present-day London, some of the characters have such Dickensian names as Vogg and Chilly and Vanner. Like a clipped and tightened Dickens, Mr. Pritchett writes with gusto his explorations in self-deceiving quackery, has the same vitality of comic invention. The Pritchett brandy wit notes Mrs. Vogg who "saw herself as a wonderful collection of undisclosed facts," and Miss Dykes who "innocently adored Lady Roads' title which seemed to come into the room like a shadow with her." Above all, Mr. Pritchett lights with a blue flame Mr. Beluncle, a disciple of the religious cult of Mrs. Parkinson who only believed in Mind. For Mr. Beluncle, like Miss Brobity in *Edwin Drood,* was imbued with homage to Mind.

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